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BY THE MAKERS OF TOBLERONE

Personality of the month

As the Miller in The Three-Cornered Hat *Photo: Angus McBean*

ALEXANDER GRANT

Reason: For having had more principal roles created for him in the past eight years than any other male dancer in British ballet.

THE first sight we had of Alexander Grant was not promising. At the *première* of Celia Franca's *Khadra,* the young New Zealander mimed the role of the Old Sage with no great distinction. Soon, in October, 1946, he was transferred from the Theatre Ballet to Covent Garden and immediately began to make a mark. In Ashton's short-lived ballet *Les Sirènes,* cast as a young boy, he jumped through a hoop with the alacrity that was to make him famous in British ballet. Upon Brian Shaw's call-up into the Forces he took over that dancer's part in *Symphonic Variations,* and also appeared as the Grave-digger in *Hamlet.* In the last few days of 1946, at the age of 21, he was appointed a listed soloist, and in the following year he danced the dandy in *The Three-Cornered Hat,* the White Poodle in *La Boutique Fantasque,* and, his first major creation, the Barber in Massine's revised *Mam'zelle Angot.*

In the last eight years Grant has created more principal roles than any other dancer in British ballet. He is one of the handful of dancers whose various styles and abilities have shaped the pattern of British choreography, and without his presence our ballet would have been infinitely the poorer. Vitality, strength and a bounding elevation, a powerful personality and unshatterable good humour have allowed him to triumph over his minor technical defects (he must be about the only virtuoso dancer in the world, classical or character, unable to do a perfect *double tour en l'air*) and a rudimentary sense of characterisation that prevents him from portraying anyone but himself.

He has always been an individualist excelling in an extremely personal style and, as a result, a whole repertory of "Grant" parts has been created analogous to the gallery of Helpmann roles which was built up before the war. Significantly he has been far more successful in those parts created on him than in those he has inherited from other dancers. Nor is his importance to our ballet restricted to the inspiration he has provided to our choreographers. Together with such dancers as Somes and Shaw, he has become, to some extent, an example to his colleagues, and so played a key part in the rise of the English male dancer during the last decade.

May 1955 Vol. 6 No. 5

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES
WORLD'S LARGEST NET SALE IN THE FIELD

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NO PLACE LIKE HOME

THE buzz of rumour about the possibility of the Sadler's Wells Theatre Ballet packing its knapsack and taking to the road for the greater part of every year, is not without foundation. The fact that the company will have to lead a nomadic life in future, has been greeted with alarm and despondency, not only by the members of the company itself, but also by the general public.

Finance, as usual, is the reason for the move. The Theatre Ballet can only become an economic proposition if it continually tours the cities of Europe. Londoners have not supported the Rosebery Avenue company sufficiently to make it worthwhile for it to appear in the home theatre for more than a very few weeks in any year. It is a sad reflection on the attitude to ballet in London at the present time.

One of the unfortunate results will be that the Theatre Ballet will be virtually without a home. Past history has proved that a permanent headquarters is vital to any company's existence. Ballet needs a harbour to which it can constantly return to refurbish both dancers and repertoire, to create a new repertoire and renew acquaintance with its basic home-town audience.

Wear and tear which must eventuate from incessant touring has a demoralising effect. The tranquillity of home is necessary for creation; the rumble-tumble of touring seldom leads to the best being brought out in choreographers or dancer—there are too many unavoidable distractions.

The Sadler's Wells Ballet, the Paris Opéra Ballet, the Royal Danish Ballet and, no doubt, the companies in Moscow and Leningrad would never have reached and maintained their positions in the world of dance had they been forced to tour continually. Festival Ballet and New York City Ballet never really found their feet until they knew they could plant them firmly on home ground for several months in the year. Ballet Rambert would be a far greater power today had it ever had a sizeable home. Even that greatest tourer of all time—the Diaghilev Ballet—found it imperative to return regularly to Monte Carlo. Apart from a short period —and four weeks is not enough—the Theatre Ballet may be homeless.

Balance needed on both sides

Rumours are also buzzing to the effect that various dancers intend to leave. This seems equally regrettable, because it means that the dancer's duty towards his art has not been fully understood. It has always been an unfortunate aspect of ballet that those connected with it are bound to lead a restless life. Every great dancer of the past, and of today, has grimly but patiently accepted this fact. To want to remain permanently entrenched in one place reveals a lack of adventurous spirit which can never hope to attain greatness.

A sense of balance is needed on all sides. The Provincial cities no doubt welcome this new move; but even they must realise that if the company has no permanent resting place its quality is bound to suffer. Those responsible for this new arrangement surely foresee exactly what the result may eventually be.

The dancers must know that if they want to achieve more than merely local eminence, they have to accept a nomadic existence. If these things are understood and reconsidered, then perhaps some other more satisfactorily conclusion can be reached.

It would be a major tragedy if the Sadler's Wells Theatre Ballet, which has made and can continue to make an important contribution to British ballet, were to be allowed to disintegrate.

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Frenzied village dances of Bulgaria

SHOP DANCES. Part of the male contingent of the Bulgarian State Song and Dance Company in the exhilarating dances that are given on Sundays and to celebrate some special event. The term "Shop" denotes the region around Sofia.

WITH TILLER GIRL PRECISION the male dancers are seen in the Kopanista. *A few youths start dancing, then others, attracted by the music, join in. Soon they all form into a grand chain as the dance becomes more lively.*

FOUR years ago, the Bulgarian State Song and Dance company was created, its members having been picked from the towns and villages of Bulgaria.

Margaret Dikova, previously director of folk-dances at the Sofia Opera, was put in charge of the dancers and the whole ensemble was brought together and produced by Philip Koutev. Like so many of these Soviet-inspired ensembles of folk-dancers and singers, the Bulgarian company was based on the presentations of the famous Soviet Paitnitsky Choir and Moisseev State Ensemble of Soviet Folk Dances. Amateur performers have thus been welded together into a professional stage presentation.

Many of the songs are of the Haiduks dating from the time when the Bulgarians were resisting the five-century-old Turkish rule in the 18th and 19th centuries. The dances mainly reflect incidents and celebrations typical of Bulgarian village life.

In 1952 the company made its debut in Sofia and so great was the success that in the following year it ventured abroad to Prague, where it was received with equal enthusiasm. The following year the ensemble won first place with the Siberian Choir from Omsk in the World Festival of Youth and Friendship in Bucharest.

This year, emboldened by past successes, the company has ventured further afield and embarked on a tour of Western Europe. Paris saw the company last month (see *Dance and Dancers Abroad*) and on April 11 this first Bulgarian company to visit London opened at the Winter Garden Theatre.

Not only are the dances interspersed with songs from the large choir but they are accompanied by an orchestra of native instruments—Gadoulka (rebec), Gaida (bagpipe), Tamboura (lute), Kaval (wooden lute) and Tupan (drum).

The problem of transforming these instruments into orchestral instruments was a complex one. The task was to enrich the possibilities of each instrument without sacrificing its special qualities.

In company with other national ensembles of this kind, this group will bring greater understanding of the art of its nation.

A WEDDING DANCE given in all parts of Bulgaria. This Ruchenitsa *is performed when a young married couple give presents to their parents.*

POTTERS' HORO. *The* Horo *is the favourite dance throughout Bulgaria and forms the basis of most celebrations, danced in chain formation, it is similar to the Yugoslav* Kolo.

Fokine's two great careers

by
TAMARA KARSAVINA

YEARS before Fokine graduated, his promise was much talked of. His emergence from the comparative obscurity of the school surpassed all expectations. At his debut the ballet world beheld not only a first-rate dancer but a great one. An exponent of pure academic technique at its highest peak, Fokine had the additional gift of spontaneity. As he danced, the set steps of a traditional solo known by heart to the ballet-bred public appeared in a new light; the seemed to be born on the spot, prompted by the mood of the artist.

So effortless seemed his prodigious leaps, so intrepid his *pirouettes* as to do away entirely with that gnawing feeling of anxiety known to all sensitive spectators and even more so to professionals at the approach of an obvious difficulty.

At this initial stage of his career the classicism of his dance could not be cavilled at by the most uncompromising upholder of academic tradition—and yet a distinct new quality permeated his artistry. The movements of his arms transcended the scope of a mere *port de bras*. Singularly expressive, they had subtlety, flow, and, at times, suppleness that had not been even adumbrated by a male dancer in our experience. No reproach of effeminacy could have been directed at Fokine on this score. Coupled with the easy vigour of his steps, the sylphic grace of the arms only raised him above the slightly self-deprecating attitude hitherto thought proper to male dancers. From the ranks of noble style, matter-of-fact, typical dancers of his time, he stood forth in relief—Oberon, the Sylphman.

In later days, when he appeared in his own ballets, he had lost much of his technique, though he was still a dancer of considerable power. This was inevitable: two careers, that of the ballet-master and of the superlative dancer, could not have run parallel. But if Fokine had to sacrifice his individual success to the creative urge that offered a larger field to imagination, his own experience and his academic training remained the corner-stone of his work as a choreographer.

Virtuosity brought richness

The gift of composition is not necessarily given to any dancer; but it is my firm belief that while the first pattern of dance originates in the mind, the ultimate form, the plastic perfection of it can be carried out only by a dancer with a competent technique. Fokine was orginally a virtuoso himself; to this fact he owes both the technical logic and the richness of his fantasy.

That his highly skilled body was as important a factor of his creative ability as his mind is evident in his method of work. Of course, he put in some preparatory work: listening to music, visualising the movement in its broad outline; but I doubt whether he ever worked at his desk, meticulously filling in the steps bar by bar. His real work began when his plastic material was at hand—his dancers and himself together.

He did not compose from the chair, telling one to do this or that. He himself danced in front of us. It was then that his inspiration took definite shape, the spring of instinctive motion being released. Sometimes when he did a bit he would be pleased, became gay, bubbling with the free run of his fantasy. Often, though, he would say it wouldn't do, and then gave another version. Whether he demonstrated in dancing a man's or a woman's part, he gave a full impersonation of either. Nothing more in the way of grace could have been added to the women's parts of romantic character than what Fokine demonstrated himself.

It is easy to see that in his classical ballets he never deviated from academic tradition except in pruning from it any form of exhibitionism, and in giving it more expression: the more supple unhackneyed movements of arms and a more ingenious ground pattern.

In spite of the total absence of any obvious *tours de force* his classical choreography was more difficult to the interpreter than almost any part in the legitimate repertoire. He would not be satisfied with a merely correct step; to please him the step had to reach up to that ideal which exists in the mind of the producer.

Intention and limitation

Possibly we may not realise how many steps of classical ballets, even in their pleasing form, are but compromises between the intention of the choreographer and the limitations of the dancer. Fokine would not admit of compromises: the steps of horizontal elevation, as he wanted them, might have had invisible hurdles under them; the runs on the *pointes*, because of the space they covered and from their swiftness, would be quite tiring in themselves if done on a flat foot. As regards the line of the body,

Fokine as Lucien d'Hervilly in Mazilier's Paquita.

An early photograph in the Ribbon Dance *in St. Petersburg.*

As the Viscomte de Beaugency in his Le Pavillon d'Armide.

The world remembers Michel Fokine as a choreographer of genius. Seventy-five years after his birth on April 26, 1880, the greatest interpreter of his ballets recalls that it was as an equally important dancer that he first achieved fame.

he exacted a curve and a suppleness of the torso never attempted before by a classical dancer. He abominated the very idea of "a pair of frenzied legs under an immovable torso."

His methods were not always gentle: he came as near to manhandling his ballerina as it was possible to do without actually breaking her back. He forcibly, sometimes irritably, folded the dancer back—"Arch! Arch!!"

To these great demands on the expressiveness of steps and poses he added a strict attention to the precision and correctness of the classical dance, insisting on the turn *en dehors* and on the accurate positions.

Duncan's influence overstressed

Much has been said about the influence of Isadora Duncan on Fokine's choreography. The critics pointed it out, scenting the danger of his being led astray, away from the ballet classicism. The danger was imaginary. Only in so far as he appreciated her suppleness of body and arms had Fokine been influenced by her. Even so, he realised that when applied to ballet these attributes must be tempered by the reserve belonging by nature to the highly artificial medium of ballet. Once he even interrupted the rehearsal of *Les Sylphides* to rebuke a dancer: "Don't splash your arms about; we're doing a classical ballet; I won't have any Duncanism."

In the stylised ballets of Fokine it is more difficult to trace the derivation of steps from their classical prototypes. But the exclusion of toe-dancing, the turn of feet *en dedans*, the stylisation, do not take away from the fact that it was the vocabulary of the academic dance that furnished the material for his emancipation of classicism.

The fresh inspiration that Fokine infused into the traditional forms amounted to an evolution of the dance, not a breaking up of all that had been done before.

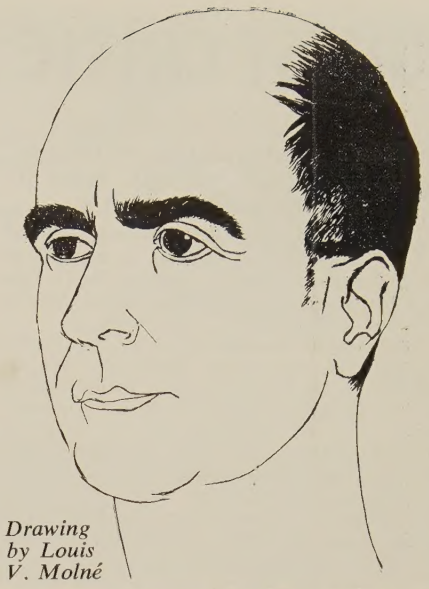
In giving Fokine his due as to an inspired reformer of the old rigidly-set forms, one must not forget his other achievements—shaping anew the elements of dramatic action in ballet. An admirable medium unless forced beyond its limitations, the conventional mime was entirely discarded by Fokine—that is, with the one exception, a scene in *Carnaval*. This "anachronism" he introduced deliberately to relate his Harlequin and Columbine to their prototypes. Everywhere else the dramatic action in Fokine's ballets either takes the form of a dramatised dance in which the dancing movements indicate the action, or else he used direct gestures: those that express emotion or reaction to what actually happens.

The new terse dramatic structure as conceived by Fokine went further back to the original classic forms than his critics realised when they reproached him for unorthodoxy. In fact, he restored the ancient unities of time, place and action. This was not the result of archeological research on his part, but rather the artistic instinct. He felt that the quickened pulse of the artistic and intellectual life of the times demanded more concise treatment of the story and greater conformity in the means of telling it than the old ballet would allow.

Russian artistic renaissance

The late eighties and the dawn of the new century—years of artistic renaissance in Russia—brought with them a heightened perception of life and the tang of militant sincerity.

The artists of the new movement, known as the *Mir Iskoustva* group, no longer worked in isolation. They frequently gathered in each other's studios to draw



Drawing by Louis V. Molné

from the same model while venting their opinions or indulging in heated debates. Criticism of everything stale and insincere was unsparing.

Fokine came under the influence of the new group. The early maturity of his genius was conditioned by these happy contacts. But his ideas of ballet reform originated with him.

Early, when he was a mere youth straight from school, he openly and vehemently criticised the outlived conventions and self-complacency of the ballet world, the exhibitionism of virtuosity for its own sake. Some technically brilliant dancers of the time he qualified as "Good artists of a bad art."

It must have been the spontaneous urge of a highly gifted temperament that made him impatient with the parochial interests,

(to Page 10)

As the Polovtsian Chief in his version of the Polovtsian dances from Borodin's Prince Igor.

As Perseus in his Medusa, *to Tchaikovsky's* Pathétique *Symphony.*

As Harlequin in his own Carnaval, *but not wearing the Bakst costume.*

GUEST CRITIC

Because of the strike affecting the National Press from March 25, many London critics were unable to print their opinions.

DANCE AND DANCERS opens its pages to

PRESTON BENSON

Critic of the London evening paper

"THE STAR"

Ashton's *Madame Chrysanthème* given by The Sadler's Wells Ballet at Covent Garden on April 1

FREDERICK ASHTON's new ballet *Madame Chrysanthème* is a lark of the first order retelling a tale by Pierre Loti with originality and elegance and lisping with fun and delight.

The story is *Madam Butterfly* in reverse, as everyone was telling everybody else on the first night. Madame Chrysanthème is not at all upset when her sailor husband leaves her. She drops him a farewell chrysanthemum or two and having seen the back of him demurely squats and counts her silver dollars.

He suddenly reappears and sees her doing it and, sadly regarding his marriage as one fine day, hops off to sea.

This affecting tale is danced on a quayside before a distant mountain; the scene is neatly transformed by gliding opaque screens and lattices falling from aloft into Nipponesque apartments. Isabel Lambert's scenery is ingenious.

Ashton's choreography is economical and acute. It is so snappy that at times you have to keep your eyes well on it. But the movements make the story chime as prettily as a carillon.

A flashing hornpipe by sailor Alexander Grant recalls the exhibitionist sailors of *Fancy Free* but the tenderness of the same sailor for the Chrysanthemum Eileen Fifield is totally unexpected. Her dance is as light and swiftly undulating as a breeze playing across a field of ripened hay. Dancing their parts as courtesans Anne Heaton and Pauline Clayden are stronger in movement but hardly as lovely.

The music by Alan Rawsthorne has echoes of his own *Street Corner* Overture and also has an English lushness. He spurns any Japanesy tinky-tonk and his music gives a solid foundation for the reticulated ballet on the stage.

Antonio's new programme at the Saville Theatre on April 5

THE trouble with Antonio's new show at the Saville Theatre is simply that his "Spanish Ballet Company" seem incapable of creating choreography as London knows it.

The dance movements are elementary and are mostly lining up for animated scena rather than flowing and consequential ballet.

This weakness and inexperience is primarily noticeable in the Antonio mime-drama to Falla's entrancing *Love the Magician* music. It is also patent in the plain drill which is seen in the courtier solemnities prepared for a suite of Padre Soler's post-Scarlatti pieces.

Back to regular dance items there is again the almost intolerable and interminable stamping accompanying the facial simulation of passion, anxiety, anger and dread. This cheap existentialist stuff obviously deceives few and bores many; for when Carmen Rojas comes on and treats the synthetic emotions to a dose of satirical gaiety, she moves the audience to thunderous approval. She is a welcome compensation.

There are others. Notably the orchestra who introduce London to the old time and dainty sonatas of Soler, first brought to Western Europe's attention by the Iberian composer Joaquin Nin in 1925.

Notable, too, is the straight flamenco singing of Antonio Mairena. He displays an astonishing control of pitch and has a fine reserve of power. He gives as near an impression of Andalusian hondo, which is actually a little more remote and archaic than flamenco, as London is ever likely to get.

Bulgarian State Singers and Dancers at the Winter Garden Theatre on April 11

BULGARIAN State folk dancers, singers and muscians at Winter Garden Theatre are a tough troupe of 110. Given rifles the women would pass for partisans. The men's physique suggests that they could push buses over.

Their dancing is chiefly the *Horo* and other exciting chain movements based on the same limited steps: high-speed variations on *Knees Up, Mother Brown.*

Singing by a semi-circle of 40 or more women recalls glees in the north of England, though the sopranos can register a shattering tinny and resonant tone.

The music is the noise of three-stringed rebecs, plucked strings, bagpipes, microtonic portamento on thin flutes and a damnably deadening big drum hit by a man with as big a grin.

Half-an-hour of this entertainment should be enough but you see it out because of a bewildering variety of fetching costumes, the gentleness of much of the singing and, above all, the hypnotic hold of the alacrity, vigour, vitality and increasing velocity of the men's semi-barbaric and exhilarating dancing.

All done, moreover, with smiles and laughter and shouts and rounded off with a quiet and almost demure dignity when taking curtains. Good for the Bulgars. What a pity we missed the Rumanians.

Fokine's two great careers—

by TAMARA KARSAVINA

(continued from page 9)

with the isolation of ballet from other arts. He studied music and painting, visited museums and galleries. His sense of style profited directly from his knowledge of other arts. At the same time he escaped the temptation, often attendant on the eclectic self-education, of dressing his art in borrowed plumes.

The nature of his own art was clear to him. Discovering new possibilities as he went on, he realised the boundaries of his medium. Such devices as audible gasps of the dying Giselle, or a mimed scene accompanied by the reading of the text—such as were being tried by a less clear-sighted choreographer in Moscow—never entered his schemes. Indeed, his perceptions of the legitimate effects were fine. He once reproved a dancer for loudly stamping her foot and again for treading audibly in a dramatic moment. "Our art has no voice. I want to see the dancer, not to hear her."

The part of a male dancer in ballets of the old type was always secondary. He was a "utility," there to support the ballerina and to perform his solo in order to afford her a rest after *adagio.* The highest praise of a dancer given by an old ballerina, that he was always *aux petits soins de sa partenaire,* is characteristic. Men's solos varied but little from one another—the same steps in a different combination. There was no attempt at characterisation.

Male status raised

Fokine raised the male dancer to a status of importance equal with that of ballerina—partly, perhaps, because he was a magnificent and inspired dancer himself and knew therefore what unexploited possibility yet lay in virile steps, and also because his productions were of a much more vigorous character than those of the older school. In the male dancer he found a corrective to the somewhat monochrome type of performance.

When engaged on the production of *Le Pavillon d'Armide* he asked the composer to write an additional solo for Nijinsky, explaining to him the form the music should take to bring out Nijinsky's highly individual gifts. This solo of the Slave of Armida, danced by Nijinsky, was the first classical solo for a man with characterisation. The servility of a slave, the anxious wish to please his mistress, are there in the shape of a strictly academic dance.

Elevation of the *corps*

Another great service Fokine did to the morale of ballet was the elevation of the *corps de ballet* to a responsible part in the production. Hitherto this body, though excellently trained, was asked no more than to furnish the stage with groups and evolutions. Their work otherwise consisted of easy simple steps. In Fokine's productions the *corps de ballet* assumed a great importance, it was allowed temperament; teamwork alone was not enough. Fokine would not adapt his design to their limitations, and this brought a new and considerable technical skill as well as a new dignity to the ranks.

"You see that big urn on the right side of the stage?" Fokine pointed once. "On the night I was to walk on the stage for the first time as a Nubian page my mama brought the whole family to see me. Well, they did not see me: I hid myself well behind the urn."

In later years Fokine, figuratively speaking, hid himself from the world. He did not discuss his artistic schemes with other artists but let his ideas take root and germinate in his own brain. He believed in his instinct; it had led him in the right direction from the first. His gifts had been given to him by nature. He was a great master in his own right, yet his best work has been done during his service with Diaghilev. No doubt the stimulus he received from the great artists round him, the guidance of Diaghilev himself, the whole atmosphere of a happy collaboration, must have been good for him.

Fokine's artistic conscience was always alert. He left Diaghilev when he felt he could no longer endorse Diaghilev's new artistic policy. From what the artist who worked with him on his last production tells, it is evident that Fokine was still at the height of his creative power at the time of his untimely death. He was a great romantic, saved from sentimentality by his sense of proportion and by his scintillating humour. A bold reformer, a great choreographer and a formidable craftsman.

NEW ERA IN MUNICH

ALAN CARTER brings success to the Bavarian State Opera Ballet and boosts British prestige in Germany.

by OTTO REGNER

REHEARSAL. Alan Carter with Irène Skorik in Munich.

NOT much has been heard abroad in the last few years about ballet in Germany. Kurt Joos, who returned to his native country after the war, was unable to exploit the prestige he had gained with his first international success, *The Green Table*. His own company was disbanded and although we continually hear of plans for its revival, nothing has so far eventuated.

Tatjana Gsovsky managed to create for herself the reputation of being the only German choreographer capable of satisfying international standards—she has had success in Milan and Buenos Aires. She occasionally organised companies to produce her own ballets for the Berlin festivals sponsored by the Senate of Western Berlin and has also worked as guest choreographer for the Western Berlin, Munich and Stuttgart operas.

In Germany, ballet companies are just a part of the opera personnel. The opera performances usually achieve a high artistic standard, but ballet's position is that of a very subordinate partner. To some extent this can be attributed to the post-war division of Germany, which has prevented any one of the big State or municipal theatres from assuming a leading position as a home for ballet.

From 1950 to 1952 Victor Gsovsky put the Munich ballet through a very promising cure and it even seemed that Munich's example was being followed by other companies. But Gsovsky gave up the race before reaching his goal and returned to Paris.

The Bavarian State Opera, the leading opera house, has been specially unlucky with its ballet since the end of the war. None of its ballet directors (whose duties, it it true, differed greatly from those of their colleagues working for theatres with separate opera and ballet seasons) stayed for more than two years.

Improvement starts in class

On the initiative of the general administrator, Rudolf Hartmann, Alan Carter was appointed as from September 1954 as director of the Bavarian State Opera Ballet with Joan Harris as his assistant. After five months' preparation he presented his first programme on February 2 with great success.

Not only had Carter to work with dancers previously entirely unknown to him, but he was given little opportunity to make changes in the personnel. His only means of improving the standard, therefore, was in the classroom; and it is greatly to his credit that, within so short a time, with the exception of a few of the more advanced, featured members, one would hardly have believed that this was the same company.

There is still a great deal of hard work ahead, but the public believes in Carter's ability to help German ballet find its own style and establish its own school. Visiting British ballet companies have not only won admiration but have also helped to give us confidence.

Ballet experts and balletomanes alike believe that British ballet has at present the same role as Italy, France and Russia fulfilled in the past: of sending out talented ambassadors from its own reservoir to perpetuate the art of ballet on an international level. Carter's first German programme was worthy of the prestige of British ballet.

It would be unfair to dwell only on the remedial, educational aspects of Carter's first work. The opening programme also showed him as an outstanding choreographer and consisted of four items: a world première, a new production of Bartók's controversial *Miraculous Mandarin,* and two extracts from the classics.

The first, Carter's *Vier mal vier* (*Four Times Four*) to Ravel's *Tombeau de Couperin* was of particular interest. Ravel's homage to the spirit of the 18th century inspired the four scenes. The themes as well as the music's formal structure were given a choreographic equivalent that fascinated the Munich ballet-goers, musically knowledgeable as they are. Eight groups of four dancers—four young ladies, their cavaliers, four sisters, four maids, four mothers, four fathers, four little Moors, four lackeys—constitute as many choreographic units, each *pas de quatre* having the quality of a medallion, of a danced reminiscence of the Rococo. The choreographic patterns, the entanglements and disentanglements of this playful subject, the slightly ironical conception of the characterisations, make this buffo-ballet interesting and enjoyable.

That one's attention is not focussed on a particular star, justifies Carter's obvious intention to test the company's possibilities by using it as a choreographic entity. There is only one criticism to be made of this charming, light-hearted ballet—it is so spirited from the beginning that no further climax is possible. Carter himself designed the décor and costumes which are as delicate, capricious and colourful as Ravel's score.

Performance wins audience

The production of *The Miraculous Mandarin* does not exactly follow the original scenario of Menyhért Lengyel, yet Carter's adaptation did little to make the lurid story more acceptable, and it was undoubtedly the fine performance and not the work itself that captivated the audience. The German taste favours the dramatic ballet. Carter's interpretation wisely played down the story's mysterious aspects and accentuated the exciting elements, with the miming coming off well—thanks to flawless integration of music and acting. Carter made the utmost of the score's dynamic forcefulness with its eruptive, passionate quality rightly providing the impetus for the stage happenings.

As the delinquents, Natascha Trofimova, Heino Hallhuber and Franz Baur danced with great agility and in the case of Trofimova, it would be difficult to say whether the intensity of her miming or her technical brilliance deserved the greater praise. Paul Wünsch did not quite know how to register the "active passivity" which the difficult part of the Mandarin demands. A talented young painter, Werner Schachteli, made his Munich debut as a stage designer and the complex score was conducted by another promising artist of the younger generation—Hans Gierster.

Yardstick in the classics

The classical excerpts provided the best measure of the dancers' progress under the new director, even if it is still much too soon to judge by standards which there is every reason to hope may be attained. The manner in which the dancers take their curtains is in itself an indication of the extent to which they have already assimilated the classical style and of their ability to communicate their new understanding to the audience. The *Pas de Trois* from *Swan Lake* is one of the pearls of the Petipa tradition and Nika Nilanova-Sanftleben, Inge Bertl and Franz Baur preserved its lustre.

Carter's slightly modified staging of the second act of *The Nutcracker* introduced several innovations (the *Bee-Hive* waltz from the Apotheosis, for instance, was put forward into the second scene) and gave ample opportunity for the soloists and corps to display their talents. The Sugar Plum Fairy was Veronika Mlakar, an exceptionally gifted young soloist who promises to become the company's ballerina.

Munich's premier danseur, Heino Hallhuber has always been an excellent partner; perhaps working with Carter will have the effect of bringing his not fully developed qualities to the surface. Of the rest of the cast, Franz Baur's Trepak is already close to perfection and Inge Bertl in the Arabian Dance and Hilde Stadler as the Mirleton soloist showed great progress since we last saw them.

Alan Carter and Joan Harris have indeed inaugurated a new era for the Munich Ballet; but we hope for more: that they will open the way to a more fortunate future for ballet in Germany.

Creator of Characters

ANDRÉE HOWARD, now appearing in her own ballet* Sellina *at Sadler's Wells, has invented many vivid characters for British ballet. She has brought life to roles and fame to those who played them.

by PETER WILLIAMS

ANDREE HOWARD with her cat, Tiggy.

ANY future archaeologist delving into the foundations of British ballet will no doubt re-discover that Lilian Bayliss gave ballet the chance which Ninette de Valois took; that it was Markova, Dolin and later Fonteyn who sold British ballet to the audiences of the world and Marie Rambert who developed the creative side of British ballet by her pioneering and encouragement to choreographers Ashton, Tudor and Howard.

Of Britain's first choreographers, de Valois made her impact through drama, Ashton through movement, Tudor through atmosphere and Howard through characterisation.

Howard's contribution, mainly because she has not worked so extensively with major companies, has not been so fully recognised as the others'. Yet she has not only been responsible for some very important works but she has also helped a number of dancers to international fame.

Like most people of her generation, Howard was ensnared by ballet after having seen a performance of the Diaghilev company. She studied with Marie Rambert and, on occasions, with the four Imperial Russian ballerinas in Paris—Preobrajenska, Kshesinskaya, Egorova and Trefilova. As a dancer she was one of the founder-dancers of the Ballet Club and also of the de Basil company for its first Monte Carlo season. Leaving that company owing to illness, she decided during her convalescence to become a choreographer. Her first work in this field was to arrange some new dances for Susan Salaman's *Our Lady's Juggler* in 1933.

Submarine beginning

Pearl Argyle, so beautiful and exotic with her slender figure and high Asiatic cheekbones, was not unknown before Howard created her second ballet—*Mermaid*—in 1934; but there is no doubt that this ballet brought fame and recognition to both.

There is an interesting point about the adaptation of this story for ballet—a feature of Howard's work which must have begun at this point and has been apparent in her ballets ever since: her most successful works have been literary, but none of them has slavishly followed the text of the book. Yet every one of them has captured, in the choreography, the particular writer's style and the kernel of the story. The Howard-Argyle mermaid was not the Little Mermaid who sits so patiently and curiously inconspicuously on her rock watching over Copenhagen harbour; she was an exotic, supernatural creature—more of a siren. In its direct simplicity it is doubtful whether Andersen himself could have told the story better in stage terms.

The same could be said for her *Cinderella*, in which Argyle again took the title role. This miniature production had more of Perrault's magic than any elaborate ballet could possibly achieve. Again the Garbo-esque features of Argyle seemed so right, though really she was hardly everyone's idea of the slattern who went to the ball. How delicious also were the two Ugly Sisters in this production! "Schooling and I were the ugliest and funniest in the company at the time so we were the obvious choice," admits Howard. Funniest perhaps, ugliest most certainly not! Though they both managed to make those harridans richly comic without ever being grotesque.

Other dancers who possibly added to their stature at this time owing to Howard's understanding of them were Antony Tudor and Frank Staff. Tudor's Baron in *The Rape of the Lock* was a perfect cameo and Staff developed a sly wit as the Virtuoso in *La Muse s'Amuse*. It may have been this ballet that caused Staff's own choreography to take the course that it did.

Gilmour, the perfect interpreter

"Use Sally. You will see she will be good," said Rambert to Howard when she felt that, owing to overtiredness, she could not herself play the role of Mrs. Tebrick in her ballet based on David Garnett's *Lady into Fox*. Thus began a partnership that established Sally Gilmour as a great artist and Howard as an important choreographer.

Howard found in Gilmour the person who best understood her own special brand of ballet. The sympathy that existed between them was apparent whenever they worked together. Gilmour was an artist from the word go; she understood her choreographer in every thought and movement. Never was she just *portraying* the person in each role she created; she *became* that person. She would read about the role and get to know it through and through; so that by the first rehearsal she was ready clay to be moulded.

I know of no other choreographer in existence who could have conveyed in such simple terms the tale of a happily married respectable woman who becomes metamorphosed into a vixen. Simple it is on the surface, yet there is a filigree of subtle suggestion over all—little animal movements which become more pronounced as the complete transformation takes place.

Eight years were to pass before Howard and Gilmour again collaborated on another

WILD NIGHT IN THE BAR ROOM led by Charlie Ney, the Rabbit-Catcher (John Gilpin). Gilmour as Tulip and Gore as William Targett are on the left of this scene from Howard's Sailor's Return. *Photo: Baron*

GILMOUR'S FIRST CREATED ROLE as Mrs. Tebrick in the Ballet Rambert production of Howard's Lady into Fox *based on David Garnett's novel of the name. In this ballet, Sally Gilmour sprung to fame and immediately won the position she continued to hold until she retired, as the most sensitive artist in British ballet. Photo: Baron*

Left. EMOTIONAL TRIANGLE involving Julian (Frank Staff), The Young Nobleman (David Paltenghi) and The Young Châtelaine (Maude Lloyd) in La Fête Etrange *given by London Ballet.*

Photo: Debenham

Right. DRAMATIC MOMENT in The Fugitive *with Walter Gore in the title role, Sally Gilmour as the Younger Sister and Joan McClelland as the Elder Sister. Photo: Tunbridge-Sedgwick*

David Garnett story—*The Sailor's Return* given by Ballet Rambert in 1947. This event was a treasury of finely-etched characterisation—the gaunt Mrs. Sturmey of Joyce Graeme, the bibulous Harry Targett of Frank Staff and the bouncy Rabbit-catcher of John Gilpin are but a few of the inhabitants of this English village in the last century. For Gilpin in particular this remains one of his most interesting created roles.

Excellent as all these roles were, they were completely overshadowed by Gilmour's Tulip, the Negro princess from darkest Africa who marries an English sailor. How so typical an English girl could have brought such authenticity to a role of this kind must continue to be a source of wonder to those happy few in England fortunate enough to have seen her remarkable portrayal. Her innate breeding made her so right for the role; she brought to it a primitive dignity that carried her through both happiness and torment; her natural goodness shone out from the whole ballet.

The lost masterpiece

The Sailor's Return is a masterpiece which, it appears, may never be given again. Gilmour, alas, has retired from ballet, but it is a peculiarity of Howard roles that others can frequently take them over and make them equally effective in an entirely different way. This was most noticeable in her *Assembly Ball,* to Bizet's Symphony in C, for the Sadler's Wells Theatre Ballet: the work was created with June Brae in the central role but it really came into its own, years later, when Svetlana Beriosova took it over. Again, the Witch Agnes in *Selina* was first created, with enormous success, by Stanley Holden; yet when the ballet was recently revived and this role played by Howard herself, it was seen to have lost not a whit in the hands of the new interpreter—in a different way it had gained.

The years between the two Garnett ballets were not lacking in creation. In 1940, *La Fête Etrange* brought out new touching quality in Maude Lloyd as the Young Châtelaine and an ingenuous simplicity in Frank Staff as Julien. Those who know Fournier's novel—*Le Grand Meaulnes*—upon which the ballet is based, must have realised that the ballet is but a fragment of the book. The strange children's party, which went on and on and vanished, became an obsession with Meaulnes for the rest of his life. Howard had no deep knowledge of the novel, yet she has entirely captured its almost intangible mood.

Also during the war and post-war years Howard created another important role for Gilmour—the Younger Sister in *The Fugitive,* a ballet in which Joan McClelland made her mark as the Elder Sister. She discovered Paula Hinton when she was still a student appearing as Helen of Troy in Marlowe's *Dr. Faustus* in Liverpool. She brought out the qualities of Lulu Dukes (Rambert's daughter) as a Zany in the play *The Glass Slipper* and created an important role for Leo Kersley as the Master of Ceremonies in *Assembly Ball* (later given with great distinction by David Blair). She realised the star potentiality of Anne Heaton and created for her the role of the Young Girl in *Mardi Gras,* a ballet in which Donald Britton first showed a poetic quality and in which Nadia Nerina, as the Circus Dancer, created her first role in England.

With *Selina,* the romantic satire in which Howard gently burlesqued her own brand of heroine as well as the conventions of last century's ballet, many others had their first chance to reveal themselves. As the Poet, Hans Zullig created a role that was the complete antithesis of the Jooss roles which made his name. Fifield, in her first created role as Selina, had innocent charm and revealed the ballerina promise that has since become more apparent.

Re-enter a witch

To literature again went Howard—this time to Esther Forbes—for her first major work on the Covent Garden stage—*A Mirror for Witches.* Interesting work though it was, it seemed somehow a theme for a smaller stage and treated less elaborately, it would no doubt have gained in impact. But again there were splendid opportunities for the tried and untried—Heaton was brooding and evil as the witch-girl, Doll; April Olrich had her first important role in this at later performances and gave a dissimilar, though no less interesting, interpretation so that one was left with the doubt as to whether Doll was really a witch or just a girl brought to a condition by gossip and persecution. Philip Chatfield was given his first chance in a starring part as the hapless Titus and this established him as one of the Sadler's Wells' leading male dancers. Again, as in *The Sailor's Return,* the small roles were each a perfect cameo—notably Julia Farron's puritanical fanatic, Hannah and the horridly evil twins of Margaret Dale and Joan Benesh.

This great talent for characterisation has been so strong in Howard's work that she has been given little chance to work at plotless ballets, those which are all dancing. However in 1948 she created a short work of this kind in 24 hours for Beriosova and the Metropolitan Ballet. *Ballamento* will not go down in history as the greatest work in this *genre* but it contained some lovely grouping around Beriosova who was then showing every sign of blossoming out into the artist she has since become.

It is possible that if Howard had been given the chance she could have done for Beriosova what Ashton has done for Fonteyn. It is curious that Beriosova brought a quality to both *Assembly Ball* and later *Veneziana* that was not apparent during their initial performances. This latter work, Howard's second plotless ballet, was notable for the chance it gave to that fine artist—Ray Powell. His bounding Punchinello gave life to the whole work.

In every one of Howard's ballets, whether successful or unsuccessful, there has always been someone who has been better for the fact that it happened—a new star discovered, a new side to somebody's talents revealed. Above all, she has enriched the British repertoire with something it would otherwise have sadly lacked—a great gallery of unforgettable characters.

LOVE AT FIRST SIGHT. Hans Zullig as The Poet and Elaine Fifield as Selina in Howard's Selina *for Sadler's Wells Theatre Ballet. Photo: Roger Wood*

BALLETO da CAMERA

THREE COUPLES: Dorothy Buttery, Robert Harrold; Noel Rossana, Kenneth Melville; Herida May, Peter Brownlee.

FANCIES ROAM and each member of the three couples gets emotionally entangled. **All Photos: Paul Wilson**

First given by Ballet Workshop at the Mercury Theatre on March 13, 1955. Choreography (to P.T.), Peter Darrell. Music, Vivaldi. Décor and costumes, Jack Coutou.

"Ever let the fancy roam
Pleasure never is at home"

CAST

NOEL ROSSANA HERIDA MAY
DOROTHY BUTTERY
KENNETH MELVILLE
ROBERT HARROLD
PETER BROWNLEE

PETER DARRELL has given his new ballet a slender theme. Three couples taking the command of Keats warmly to heart, let their fancies roam and lightly turn to thoughts of love. The resulting emotional entanglements are hinted at by the choreographer rather than made explicit. Such a ballet needs the inspiration of a Balanchine to prove successful, and this inspiration Peter Darrell does not reveal. The dancers are never allowed to portray character, and the incidents are too vague and shapeless to convey emotion.

Darrell is now an experienced choreographer and his choreography is well-designed and sure-footed. He has a few moments of brightness, in, for example, the solo arranged for Noel Rossana, but the total effect of the ballet is little more than dull, if professional, competence. Remembering the success of *Les Chimères*, it would appear that Darrell is better suited to ballets with a more pronounced mood than that of the under-developed *Balleto da Camera*. In this he seems to have kept his fancy far from roaming, and the work told us nothing about his talents that we did not already know.

Vivaldi did not seem a particularly happy choice for the music (a score more impregnated with romantic overtones might have served better) and although Jack Coutou's costumes were attractive, his setting (apparently representing wildly vegetating wall-paper and featuring a few spring-like symbols) was expensively gloomy. The well-matched cast, among whom Noel Rossana was outstanding, gave the ballet a high level of performance. **C.F.**

FANCIULLA DEI CORALLI

First given by Ballet Workshop at the Mercury Theatre on March 13, 1955. Choreography, Donato Fortes. Music, Seixas. Décor and costumes, Francis Thomas.

CAST

Peasants — — JUNE SANDBROOK and LIONEL DENSLEY
Matchmaker — — YVONNE LEWIS
A Fisher Girl — AUDREY HARMAN
A Fisherman — DONATO FORTES
Nobles — — — EILEEN ELTON and KENNETH MOTT
The Coral Maiden — CAROLYN FEY

SCENE—A Lovers' Meeting Place near a Fishing Village

"A legend tells of an enchantress of the coral reefs who has the power to ensnare to her kingdom once a year a boy who has been betrayed in love."

THEY do say that everybody has the makings of at least one good novel in them. If only it were the same for ballet! *Fanciulla dei Coralli* is still another instance of a ballet by a comparatively inexperienced dancer. The chances against such a work proving successful are probably a thousand to one, and this was not the odd one.

The work was uninteresting. The story was not clearly told, a circumstance not assisted by at least two of the characters being dressed in almost identical costumes. The fact clearly emerges that Fortes, who is incidentally promising enough as a dancer, needs a great deal more experience before attempting his next ballet.

By exposing them too soon for public judgment he is not giving the gifts he probably possesses (even this ballet is far from incompetent) a fair opportunity. The décor and costumes by Francis Thomas showed little understanding of what is needed for successful ballet design. The music by the Portuguese disciple of Scarlatti, Seixas, was recently used by Peter Darrell for his *Celeste and Celestinha*. Among the dancers Audrey Harman as the Fisher Girl and Donato Fortes her unfortunate lover, were outstanding. **C.B.**

BETRAYAL. Harman, Fortes, Carolyn Fey and Kenneth Mott. Photo: Paul Wilson

MADAME CHRYSANTHÈME

First given by the Sadler's Wells Ballet at the Royal Opera House, Covent Garden, on April 1, 1955.

Choreography by Frederick Ashton; music by Alan Rawsthorne; scenery and costumes by Isabel Lambert.

Cast:

Pierre, a French sailor — — ALEXANDER GRANT
Yves, his brother — — — — DESMOND DOYLE
Mme. Chrysanthème — — — — ELAINE FIFIELD
Mme. Renoncule, her mother — ELIZABETH KENNEDY
M. Très-Propre, her father — FRANKLIN WHITE
Mr. Kangarou, a marriage broker — — RAY POWELL
Mlle. Wisteria, a courtesan — — ANNE HEATON
Mlle. Pluie d'Avril, a courtesan PAULINE CLAYDEN
A Dignitary — — - - - — LESLIE EDWARDS
Geisha Girls, Mousmés, Mouskos, Djinns, Officials, etc.

All Photos: Baron

MARRIAGE CELEBRATION. Friends of Chrysanthème (Elaine Fifield) arrive to celebrate her marriage to the French sailor, Pierre (Alexander Grant).

STORY

NAGASAKI, the summer of 1885. Two sailors, Pierre and Yves, have landed from the French warship *Triomphante*. They are accosted by Mr. Kangarou who shows them some postcards and offers to find them suitable young women. They go off to his house.

Kangarou welcomes the sailors, but neither the Mousmés nor two courtesans, Mlles. Wisteria and Pluie d'Avril, succeed in attracting Pierre who is searching for a Japanese mistress. Yves, however, directs Pierre's attention to a young girl sitting apart from the rest. Pierre immediately succumbs and arranges to buy her from her parents. The young couple are married in a Government office.

Chrysanthème's friends visit Pierre's new house, and they all dance in celebration. Pierre performs a horn-pipe. The friends depart leaving the lovers alone, and they retire for the night.

The *Triomphante* is ordered to sail, and Yves brings the news to Pierre. Yves says goodbye to the two courtesans, and Pierre takes his leave of Chrysanthème, who gives him a bouquet of her name-flowers for remembrance. Pierre returns silently for a final farewell, and finds her placidly counting the money he has given her. Shocked at her lack of idealism, he leaves disillusioned, as silently as he came.

Chrysanthème continues to contemplate, as the curtain falls.

CHOREOGRAPHY

AT the moment the West is showing an ever-increasing revival of interest in Japanese art; the films of Akira Kurosawa find an eager audience, last year a troupe of Japanese dancers visited England, and this year the famous Azuma Kabuki company is coming to the Edinburgh Festival. Ashton's ballet *Madame Chrysanthème,* which is adapted from the novel by the French writer Pierre Loti, is consequently timely.

To Western eyes Japanese art has sometimes appeared quaint, a curious and artificial blossom. Ashton's ballet catches this superficial quaintness in its atmosphere. Though not authentically Japanese, it does however have authenticity in the manner in which it deals with the clash between the Eastern civilisation and the European sailors. One looks at Japan with Pierre's eyes.

In this, Ashton, who in his Rimbaud ballet showed great skill in capturing literary atmosphere, has been entirely faithful to the original novel. Loti's exotic romanticism and general *japonaiserie,* are admirably indicated by the choreographer, but the ending has a very different nuance from that in the novel. Its tragicomic irony acts more like the pay-off punch of a Somerset Maugham short-story, and hardly hints at the satiated pessimism of Loti. This is perhaps a pity.

Ashton has adopted, as befits the subject and the author, a method of realistic impressionism; the time sequence is pointedly artificial. The story is excellently conveyed

MLLE. WISTERIA (ANNE HEATON) DISPLAYS HER CHARMS for the benefit of the French sailors (Desmond Doyle as Yves, right) but all her exertions and those of Mr. Kangarou (Ray Powell, right) are of little avail.

OTHER COURTESANS FAILING TO ATTRACT HIM, Pierre turns his attention to Madame Chrysanthème (centre). He buys her from her parents Mme. Renoncule (Elizabeth Kennedy, right) and M. Très-Propre (Franklin White, right).

by the action, and needs, I imagine, no programme note.

The transference of Oriental dancing to the ballet stage sets a problem that has excercised the minds of choreographers ever since J. G. Noverre composed his highly successful *Chinese Ballet* in 1751. Ashton must have been considering a Japanese ballet for some time, as last summer he choreographed a short solo for Fonteyn called *The Entry of Madam Butterfly*. This with a Dior costume and Sullivan music was given at last year's Granada Festival. However, his interest was obviously further stimulated by the visit of Miho Hanayagui's company of Japanese dancers which appeared at the Princes Theatre last November.

Ashton appears to have borrowed left, right and centre from these dancers. He has annexed choreographic details which may have had little popular Western appeal when performed by the Japanese, but as used by their new master are transformed into gilttering dances.

Ashton's effective opening of rain-drenched coolies owes an apparent, if slight, debt to Hanayagui's dance *Oukiyoe,* which in its turn was inspired by the 17th-century painter Outamaro. The influence of Masho Takeuchi's *Warrior of Olden Days* and other dances is, I think, clearly to be seen in the sword-dance for the Mouskos, and the solo Ashton has arranged for Mlle. Pluie d'Avril recalls, with its flowing coloured veils, the dance of the Japanese washer-women. In each instance, and in others less particular, Ashton has only used the Japanese original as a basis. His choreography remains unrepentently classical.

Ashton's mixture of classical and Japanese dancing is subtly obvious. His girls are put up on their full-points, but their trembling *pas de bourrées* simulate the restricted shuffling of Japanese women. He uses such mannerisms of Japanese dancing as the foot being held at right-angles to the leg, and incorporates these into dances which are blatantly bastard and proud of it.

The hands and arms, usually the true glory of the classical dance, here have fans thrust into their grasp, and are held stiffly at the sides of the body in the Japanese manner. The men intersperse their flat-footed Nipponian stamping with *pirouettes.*

The dancing for the two sailors is straightforward *demi-caractère* and no nonsense, and a number of the other roles are mimed.

The theme has inspired Ashton to create a ballet full of charm, humour and delicacy, original and piquant, which has some of the limitations of pastiche, in that it amuses more often than it amazes. But in the *pas de deux* for the coquettish Chrysanthème and her impatient lover, Ashton pushes aside the limitations, and creates a rapturous love-duet more or less as fine as any we have seen from him. This *pas de deux* adds the savour of passion to an otherwise gently delightful work.

DISCARDING HER KIMONO, Chrysanthème dances for her husband and her guests on her wedding night.

DANCING

HITHERTO Elaine Fifield has won more of my admiration than affection, yet in *Madame Chrysanthème* her personality seemed blithely to open out like a spring flower. Her characterisation of the silly, shallow courtesan was sympathetic and lively. Her dancing had a pretty daintiness and a perfect sense of style. This role marks a landmark in her career.

Choreographically Grant's part wrote another chapter in Ashton's exploration of this dancer's remarkable facility for all kinds of beaten steps. His *ballon* and elevation were once again outstanding, his partnering in the difficult *pas de deux* was strong, and his acting had an easy forcefulness. It was not his fault that he could make little of Pierre's final disillusionment.

The rest of the company did well, although the Sword-Dance for the Mouskos needed a shade more precision. Ray Powell's splendidly sinister Mr. Kangarou had the dimensions of a first rate character study, and Pauline Clayden, Anne Heaton and Desmond Doyle danced and acted well. Leslie Edwards, the most dignified Dignitary in Nagasaki, and Franklin White were both effective in two of the few purely mimed roles.

Clive Barnes

MUSIC

"EAST is East and West is West, and never the twain shall meet." But then Kipling never saw *Madame Chrysanthème* nor heard Alan Rawsthorne's glittering evocation of the magic of the Orient in terms of an advanced Western orchestral idiom.

The theme of the ballet is basically that of *Madam Butterfly*; and the slightest hint in the music of the conventional means used by Puccini of suggesting Japan would have proved fatal and made the ballet seem a guying of the opera. Even considering Rawsthorne's reputation for originality and resourcefulness, the choice of him for the new work turned out to have been an inspired one.

Born in Haslingden, Lancashire, in 1905, Alan Rawsthorne first studied dentistry but turned to music when he was 20. After studying at the Manchester Conservatorium and abroad under Egon Petri he eventually settled in London in 1935 and has since written a considerable amount of highly individualistic music for the concert hall and for radio and films. Except for incidental music for Shakespeare's *King Lear, Madame Chrysanthème* is, I believe, his first work for the theatre.

This is no hurriedly cooked-up ballet score like those of some composers who do not take their ballet commitments as seriously as they might, but a reminder of the great days not so very long ago when famous composers vied with each other to write the best music of which they were capable for ballet.

A large orchestra, including piano and celeste, is used economically to provide an exquisitely worked texture, airily light and lucid. Highly atmospheric, the music points the details in the development of the story; and echoes in its subtly shifting harmonies, derived from an ingenious and complex tonal scheme, the print-like delicacy of colouring of Isabel Lambert's décor. The style is contrapuntal, the themes well shaped and memorable. The score makes no intellectual demands on the listener and its beauty is apparent at a single hearing. Further acquaintance will no doubt deepen one's admiration for a fine piece of musical craftsmanship.

David Hunt

FANS FLUTTER as the Mousmés dance and form into charming groups during the wedding festivities.

DECOR

THE mere mention of Japan in connection with the Occidental theatre conjures up vistas of twirling sunshades, flapping fans, cherry-blossom, wisteria and, as far as I am concerned—hysteria. When I heard that Ashton was taking us further on his choreographic Cook's tour by forsaking the Mediterranean—Greece and Crete—for old Nippon, I was frankly worried. I had visions of spending an evening hiding my unworthy giggles behind worthy fan, drowning unbecoming sorrows in dishonourable saki before committing honourable harikari. Mercifully none of this was necessary—*Madame Chrysanthème* strikes the perfect balance between the touching and the gently humorous in all of the elements which have gone to make it.

The influence of the masters of the Japanese colour print is apparent throughout Isabel Lambert's designing, but so well digested that it is never possible to say: "Look! Hiroshige," or "Ah, Hokusai!" It has all been toned down to achieve a patina of age while remaining fresh and arresting. Sand is the predominant colour of the setting and against it the various burnt reds, slate blues, charcoal greys and the more delicate pastel colours of the Mousmés and Mouskos stand out, yet always giving the feeling that they absolutely belong in their setting.

The straw-caped figures battling against the elements immediately strike the right note upon which to open the ballet. From then on the spectator is led gently through a panorama of scenes which are a continual delight. This continuity is helped by the Noh technique of scene-changing—crouched shadowy figures push the scenery about; slatted screens and orange lanterns are occasionally lowered from the flies. The white gauze which descends around the more intimate final section of the love *pas de deux* between Pierre and Madame Chrysanthème is an admirable device for isolating such a scene on a large stage.

Charming is the procession to celebrate the nuptials—misty grey figures bearing lanterns on poles cross the stage. When they arrive at the house of the married couple, the grey gauzy kimonos vanish as if by magic and the dancers appear dressed in tutus stylised in the Japanese manner. These could have been absurd, yet it says a lot for the designer that never for a second did they appear so. Nor did the kimonos, which apart from this episode were quite realistic, seem to hinder the choreography in any way.

If there is any fault to find it could be with the backcloth which is possibly too realistically Japanese—a few perfectly composed calligraphic lines might have been more satisfactory. Also the natural canvas wings, with the cross-bar showing midway, rather gave the appearance of reversed flats and tended to make the work look slightly improvised.

In Lambert's past work for the ballet—*Tiresias* and *Blood Wedding*—there have been aspects not entirely satisfactory. With the present work she has come into her own by completely understanding the intentions of choreographer and composer, and, by no means least, by her adaptation of an Oriental country's visual delights for the embellishment of ballet.

Peter Williams

SWORD DANCE by the Mouskos at the wedding party. These dances are original and exciting, some of the most interesting choreography for the male dancer that Ashton has given us for some time.

curtain up!

A REMARKABLE RECOVERY. The Marquis de Cuevas was severely injured last winter when he was knocked down by a Paris taxi. Now he is back again taking an active interest in his company. At his side is the Marquise, while he gives some instructions to Genia Melikova who plays Thetis in the new ballet Achilles. *This ballet by George Skibine, first given in Cannes on March 12, has a story by the Marquis himself.*

Photo: Lido

STRIKE AFFECTS BALLET

WHATEVER may be the general feeling about the London newspaper strike —and there are vast numbers of people who found the lack of news a great relief—there is no doubt that it hit the theatre badly, ballet no less than anything else.

Ashton mounted *Madame Chrysanthème*, his best ballet for some time; Antonio produced *El Amor Brujo*; and the first company from Bulgaria opened in London. All passed unnoticed except in Provincial papers and periodicals. True, the devotees will always know what dance events are happening regardless of the newspapers; but the main bulk of an audience is made up of those who go to the theatre because they read the papers. They stayed away in droves.

NOT SO HIGH TOWER

DOMINIQUE MONET ROBIER found her way into this world at St. Mary's Hospital, Kansas City on February 18 and added to the rapidly lengthening list of potential ballerinas who could join a company of ballet babies. If you still are not sure who Dominique really is, she is the daughter of Rosella Hightower and Jean Robier. Hightower has been in America for some months, on leave of absence from the de Cuevas company, awaiting this event. Congratulations to all three.

PRIVATE TUITION FROM THE DEVIL

AUTHENTICITY is highly commendable and everyone will applaud the recent action taken by the Covent Garden authorities. On a call-sheet, put on the Opera House notice board for the information of dancers, the following intriguing information appeared: Ballet—*Job*; Artists Required—John Hart and Anton Dolin; Taking rehearsal—Satan (private tuition).

RECOGNISED BY OBSOLETE AUTHORITY

WHAT a quaint old-fashioned place the Sadler's Wells School must be! With a kind of modest pride the recent gala performance programme admitted that the school is "recognised by the Board of Education." One of these days headmaster Arnold Haskell is going to get an awful shock when he discovers that the Board of Education was dissolved with the implementation of the 1944 Education Act. Since then it has been the Ministry of Education.

NEW HOPE FOR DESIGNERS

IT will be interesting to observe the effect on ballet design of the theatre design course which has been instituted at the Slade School of Art in London. The students use an exact working model of the Covent Garden stage and have already received help from such ballet personalities as Dame Ninette de Valois and John Cranko.

British ballet has tended recently to encourage and develop the young designer. Several of Cranko's works and the two recent Ashton ones have been decorated by very young men, as also was Kenneth Macmillan's *Danses Concertantes*.

In the past, British ballet design has often, sometimes unfairly, been criticised by comparison with other countries. With growing willingness to experiment, and with a closer liaison between art school and theatre, we may soon begin to create a tradition of ballet design which can hold its own against any comparison.

NO ESCAPE FOR HELPMANN

IT seems that Robert Helpmann, despite his concentration on acting and producing, cannot altogether escape from the influence of ballet. When he returns to his native Australia later this month at the head of the Old Vic, all three plays in the repertory will have décor and costumes by artists already associated with ballet designing: Leslie Hurry (*Measure for Measure*), Loudon Sainthill (*The Merchant of Venice*) and Peter Rice (*The Taming of the Shrew*). The latter play was, of course, in the repertory at the Vic earlier this season, designed by yet another ballet designer—Kenneth Rowell.

This will be the second Old Vic company headed by Helpmann to tour abroad without coming to its nominal parent theatre, or indeed to London at all. The other company was that which went to America with *A Midsummer Night's Dream*.

A CRITIC'S SATURDAY NIGHT

BY tradition Saturday night is one given over to jollification so perhaps it was not altogether wise of Covent Garden to arrange for the Press to see the revival of *Symphonic Variations* on that evening.

The poor critic from *The Times* became so confused that he mixed up the two leading male roles in *The Shadow* (which was also in the programme) and then apparently thought that the facial expressions of the dancers were among the chief attractions of Ashton's plotless ballet.

APRIL NOW A CONFERENCE MONTH

APRIL has turned into a month of dance conferences and concourses. At Wells House College, Ilkley, there was a conference—*Dance: Its Contribution to the Life of Communities* at which Dame Ninette de Valois, Beryl de Zoete (Dance and Drama in Bali) and Douglas Kennedy (Director of the English Folk Dance Society) lectured. Later in the month, The British Ballet Organisation (founded in 1930) held a Silver Jubilee Concourse at the Espinosa School. Speakers included Elsa Brunelleschi (Spanish dancing), Ram Gopal (Indian dancing), Felicity Grey (Ballet for Beginners) and demonstrations by Michel de Lutry and Domini Callaghan.

DANES OVER THE BORDER

THE presentation of Bournonville's *La Sylphide* by the Royal Danish Ballet is to be one of the big features on this year's Edinburgh Festival. So far it has attracted more publicity than the British première of Ashton's *Romeo and Juliet* which will also be given during the company's two-week season.

NOT A PICTURE FROM COUNTRY LIFE *but a model, about three feet wide, of a Queen Anne period dining room made by Stanislas Idzikovsky. Making models is the hobby of this famous male dancer. Each piece of furniture is exquisitely finished.*

One point, however, seems to have been overlooked; the effect on local feelings of the tartans in the first act which, although attractive, are anything but authentic. Murder has been done in the past for such sacrilege, and the Empire Theatre may need a military guard when the clans begin to gather outside!

DANCERS AS SINGERS?

SPANISH dancer turns opera singer? One might have thought so from the story appearing in some daily newspapers that Antonio and his Spanish Ballet were to present Manuel de Falla's opera *Love, the Magician.* Admittedly there is no knowing what Antonio will be up to next, but we have news for these newspapers—*Love, the Magician,* although like the same composer's *Three-Cornered Hat,* contains songs, was written as a ballet and as such it was presented by Antonio.

It is strange that nobody cavils at the idea of an opera with dancing in it; but the idea of a ballet with singing is still an incredible conception to many people.

DANCER AS ACTRESS: Vera Zorina as Joan of Arc in the Honegger Joan of Arc at the Stake. (*See* Voice of a Dancer, *this page*). *Photo: Philips*

THE BATTLE OF THE MET

WE always knew an impresario's life was eventful, but just how hectic we failed to appreciate until we read the leaflets scattered around about Sol Hurok's latest book. The redoubtable impresario, we read, "has stood in the storm-centre as famous companies and extravagant personalities fought for the centre of the stage."

It conjured up a picture of the great stage of the Metropolitan Opera House with Ballet Russe on one side and Ballet Theatre on the other, engaging in unarmed combat for the centre of the stage; Sadler's Wells making a commando raid meanwhile. Through it all, stage centre, stands the genial smiling figure of Mr. Hurok riding the storm imperturbably with the aid of his "unfailing sense of humour and his deep understanding of artistic temperament."

NO REST FOR NIJINSKY

IT is now a matter of some speculation as to how many of the world's male dancers are in the running for the role of Nijinsky in a film based on the life of the great dancer. Rabovsky, Babilée, Miskovitch, Gilpin and others have already auditioned. Some newspaper or magazine has already announced that each has been given the role. However, it seems that the decision will not be made until the end of this year at the earliest.

It would not seem that any of the dancers mentioned bear much physical resemblance to Nijinsky, no more so in style or technique. Yet Nijinsky's claim to glory lies entirely in his dancing and, to a lesser extent, in his choreography (only one example of which survives). What then is the purpose of a film which can only convey a misleading impression of the man?

VOICE OF A DANCER

VERA ZORINA is carrying on what is in actual fact a traditional dancer's role in her performances as Joan in the Swiss composer Arthur Honegger's stage oratorio *Joan of Arc at the Stake,* in America.

It may seem strange that a dancer should take this non-moving and purely declamatory role; but in fact the part was originally written for the great dancer Ida Rubinstein, who commissioned the work and gave its first performance in Basle in 1938.

In this country many will remember Ingrid Bergman's performance as Joan in the Rossellini production at the Scoll Theatre last year, and Constance Cummings has taken the part in Albert Hall performances broadcast by the BBC.

Now Zorina's performance has been recorded by Philips, and David Hunt reviews it in this month's issue of our companion publication, PLAYS AND PLAYERS.

LETTING EVERYTHING DOWN

"IN *Dance V* (music by Granados) Maria Marquez displayed some of the finest castanet work heard around these parts. . . . She is a fine dancer, too. . . . If only she could get herself together so that her earrings wouldn't be dropping off one by one, the roses falling from her hair, and the hair with them, she could develop into a fine artist."

—*Musical Courier*

happy birthday to...

		May
Don Spottswood	Ballet Theatre	14
Ruth Ann Koesun	Ballet Theatre	15
Nicholas Beriosoff	Festival Ballet	16
Margaret Hill	Ballet Rambert	16
Margot Fonteyn	Sadler's Wells Ballet	18
Peter White	Festival Ballet	19
Gilbert Vernon	Sadler's Wells Theatre Ballet	21
Veronica Vail		
Travis Kemp	Continental Ballet	23
Deryk Mendel		23
Tatiana Riabouchinska		23
Christian Foye	Opéra, Nice	24
Ann Horn	Ballet Rambert	24
Cecil Bates		26
Roma Duncan	Festival Ballet	29
Geoffrey Webb	*The Boy Friend*	31
		June
Rosemary Lindsay	Sadler's Wells Ballet	2
Molly Lake	Continental Ballet	3
Nathalie Krassovska	Festival Ballet	3
Robert Harrold		4
Nina Vyroubova	Opéra, Paris	4
Petrus Bosman	Festival Ballet	5
Diane Forhan	Sadler's Wells Theatre Ballet	5
Ninette de Valois	Sadler's Wells Organisation	6
George Zoritch		6
Patricia Ashworth	Ballet Rambert	8
Norman Dixon	Ballet Rambert	9
David Gill	Sadler's Wells Theatre Ballet	9
Isabel Mirrow	Ballet Theatre	9
Nansi Clement	Ballet Theatre	10
Keith Beckett	Festival Ballet	11
Joanna Bowers	Ballet Rambert	11
Beryl Grey	Sadler's Wells Ballet	11
Greta Hamby		11
Barbara Lloyd	Ballet Theatre	11
Rosemary Valaire		11

Dancer you will know

*Photo: Cynthia Mayan**

MERLE PARK

Born in Salisbury, Southern Rhodesia. First started to dance in Rhodesia, studying with Miss Betty Lamb, a local teacher. Came to England in 1951, *and went to the Elmhurst Ballet School. In* 1954 *went to study at the Sadler's Wells School, and joined the Covent Garden company the same year.*

Principal roles: Solo peasant girl in Swan Lake; *Milkmaid in* Façade; *"Jackson" role in* Variations on a Theme.

SOME years ago Rowena Jackson made a sensational solo debut in *Les Patineurs.* Margaret Dale collapsed in the *pas de trois,* and Jackson went on and spinned to over-night fame. Memories of this event were aroused the other week at Covent Garden when owing to the illness of Jackson, a second unknown dancer got an unexpected chance.

Substituting for a ballerina in a newish ballet is in itself a difficult task, but in this instance the difficulties were multiplied by having only 24 hours' notice in which to rehearse the role, and having to dance it for the first time on an official Press night. Merle Park survived her fiery baptism and made her mark as a dancer of unusual promise. The considerable difficulties of the role were overcome, and her performance was assured, even polished.

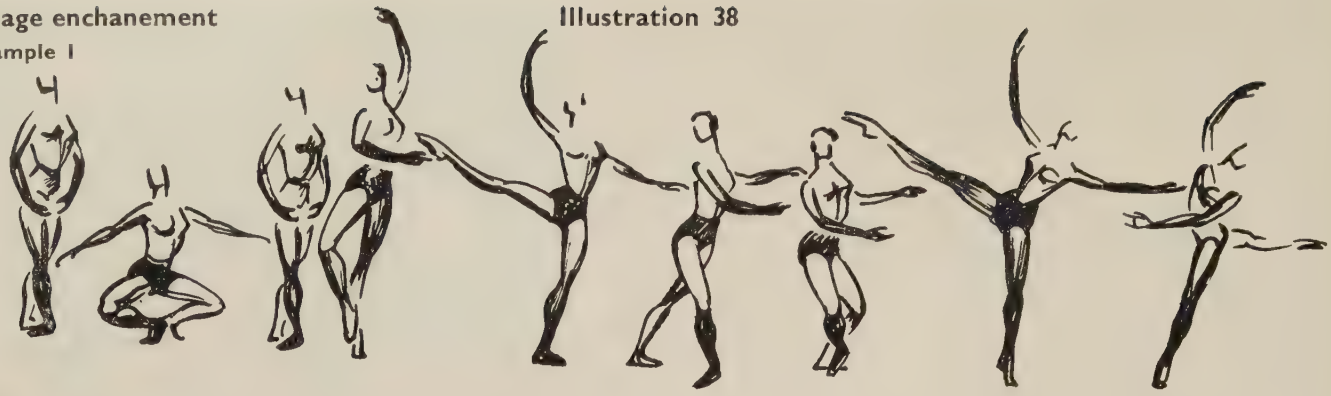
Her claims for recognition have been advanced by a breezy portrayal of the Milkmaid in *Façade,* and a stylish appearance as the Peasant Girl in *Swan Lake.* Sadler's Wells has a great deal of talent tucked away in its *corps de ballet,* but, together with another lively newcomer Doreen Wells, Merle Park can regard herself as the first of the new youngsters to get her foot on the bottom rung of the ladder.

**Mayan, a soloist in the Sadler's Wells Ballet, is yet another dancer to take up photography. Others in the company are Bryan Ashbridge and John Hart.*

Adage enchanement

Example I

Illustration 38



Counts: And 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, and 1, and 2 and

STEPS OF THE DANCE 20

by

BARBARA VERNON and JOHN GREGORY

Illustrated by EILEAN PEARCEY

Centre-work: The Adage, continued:

Third Study. (*Enchaînements* **introducing some of the bigger movements). Example I. (See Illustration No. 38).** Stand in 5th position *en croisé*. Head turned towards forward shoulder; arms in 1st position. Full *plié* in 5th position; arms opening to 4th position. Rise on to *demies-pointes*, carrying arms down through 1st position; forward arm to 2nd position, rear arm to 3rd position. Pick up forward leg to *sur le cou de pied*, and balance. Lower heel of supporting leg, and *développé* working leg to *écarté* front, changing arms: 2nd position arm to 3rd position; 3rd position arm to 4th position. *Tombé croisé;* lowering 3rd position arm to 2nd position. *Coupé, renversé en dehors*, finishing in 4th position *croisé*. *Arabesque penchée*, carrying both arms to 3rd position. *Plié* on forward leg, lower raised leg to 4th position *par terre*. *Port de bras en arrière* with back bend. Straighten up, with weight of body over forward leg; *grande pirouette en attitude en dedans;* close extended leg 5th position behind, *en plié*. Extend back leg and arm *écarté* front. Hold pose.

Example J. (Not illustrated). Full *plié* in 5th position; forward arm to 2nd position, rear arm opens to 4th position. *Pirouette en dehors* directly from the deep *plié*. Finish *pirouette* in *arabesque croisée, en plié*. Walk *en rond en dehors;* lifting raised leg in to *passé*, and extending again to *éffacé* front. Close 5th position on *demies-pointes: plié, failli, coupé, grand rond de jambe* with *relevé to demie-pointe, pas be bourrée en tournant en dehors* to 4th position, *coupé, grande pirouette en attitude devant en dehors*. Stop *en plié*, carrying working leg through *passé* to 4th position *éffacé* behind, *par terre*, with stretched instep. Forward arm to 2nd position, palm downwards, rear arm folded behind back. Hold pose.

Analysis of steps and movements relating to the above enchaînements

Pas de Bourrée en Tournant en Dehors (outwards) is basically the same *pas de bourrée* movement of three steps (up, up, down, with alternate legs) but with a turn of the body. The first step comes to 5th position behind, second step beside other foot, third step *en plié*, closing front in 5th position. Instead of closing in 5th position the third step may be carried to 4th position front. A smooth easy turn is facilitated by a slight lean of the body over supporting leg with the first step, straightening up with second step at half turn, and finishing third step with a slight inclination forward. It is the fashion of some schools to pick up the feet very high with this step, (pizzicato), but unless used for special effect I prefer a low quiet movement.

Pas de Bourrée Dessous (under) **from Effacé to Effacé.** From *arabesque éffacée* or other extended position, raised leg makes first step 5th position behind, second step with other leg to side, making quarter turn with third step forward to 4th position *éffacé* front, *en plié*, taking weight of body.

Pas de Bourrée Dessus (over) **from Effacé to Effacé.** From extended position *éffacé* front, raised leg makes first step to 5th position front, second step with other leg to side, making quarter turn, third step to 4th position *éffacé* back, *en plié*, taking weight.

Pirouette en Dehors from Full Plié in 5th Position. Standing in 5th position *en croisé*, the knees bend to full *plié;* rear arm opens to 4th position, front arm to 2nd position. The *pirouette* commences from the maximum depth of *plié*. As the body rises smoothly through flat foot, to *demie-pointe*, the front leg is picked up to *sur le cou de pied*. The body turns towards the working leg, with impetus felt mainly in the shoulders, assisted by the 4th position arm which is simultaneously brought in to 2nd position where it meets the other arm. During the turn the arms may be lowered to 1st position, or carried up to 3rd position. The head spots front. The back is held very straight; care should be taken not to raise the shoulders.

Renverse en Dehors. Upsetting of the body, or rather the tipping of the body over the supporting leg during a turn. Usually begins from 4th position *croisé*. Forward arm in 2nd position, other arm to 4th position. *Plié* on front leg, *coupé* with back leg, lifting front leg fully stretched in *grand rond de jambe*, as supporting leg makes *relevé*, or *sauté* (jump). Simultaneously the forward arm is thrown with a sweeping movement from 2nd position, through 4th to 3rd position. As the working leg passes *à la seconde* position, the body well arched and slightly forward, tilts from the pelvis sideways over supporting leg, as the working leg continues to the *attitude* position. The balance is caught, and the movement completed with *pas de bourrée en dehors en tournant*, or *soutenu en dehors;* during which the head which has been in line with the body, is brought quickly round, the eyes never leaving the front; and as the body straightens up the arm which was carried to 3rd position comes down through 2nd position where it meets the arm which was in 4th position, both arms then being carried out to 4th position. The movement finishes in 5th position *en plié*, or in the original 4th position. The *Renversé en dehors* may also begin direct from the *attitude en croisé*. With *relevé* on supporting leg, the tilt of the body is exactly the same; but though effective, it misses the grand sweep of the preparatory *grand rond de jambe*.

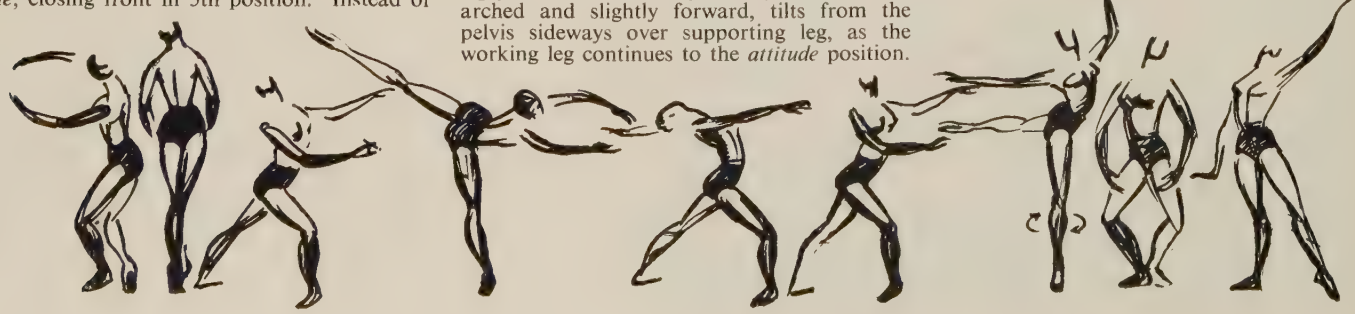
NOTE: Renversé en dedans will be described in the Third series in the section of the class where it is most frequently used. *Renversé Tire-bouchon* will be described in Article No. 22.

Grand Rond de Jambe with Soutenu or Pas de Bourrée en Tournant en Dehors. Similar to *Renversé en dehors*, but in this step the body does not tilt, and the arm movements are different. Commencing from 4th position *croisé*, with *coupé* on the back leg, and *grand rond de jambe* with the front leg, both arms are carried up from 1st position, through 2nd to 3rd position, as supporting leg makes *relevé*, or *sauté*. When the working leg reaches 4th position *en l'air* behind, supporting leg makes *plié*. The movement is concluded with *soutenu* or *pas de bourrée en tournant en dehors*, with the arms being lowered through 4th position to 1st position.

Grande Pirouette en Attitude en Dedans. May begin from 4th position *éffacé*, or *croisé;* or alternatively from 5th position, though the latter does not give such a convenient preparation.

From 4th position *croisé, plié* on forward leg, back leg straight. Forward arm to 2nd position, other arm to 4th position. Weight of the body should be well forward; torso uplifted. With rise on to *demie-pointe*, or *pointe*, the body turns towards supporting leg; rear leg being lifted *en l'air*, thigh directly behind corresponding shoulder; lower leg from knee to toe bent parallel (at a lower level) with

(to page 30)



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Stravinsky in Borrowed Plumes

Stravinsky: *Pulcinella*—Ballet Suite after Pergolesi. Divertimento—*Le Baiser de la Fée*. French National Radio Orchestra (Igor Markevitch). Columbia 33CX1228.1 12 in. 36*s*. 5½*d*.

ENCOURAGED by the success of Tomassini's orchestration of Scarlatti for *Les Femmes de Bonne Humeur*, Diaghilev commissioned Stravinsky to try his hand at making a similar adaptation of unpublished Pergolesi material he had unearthed in Italy and in the British Museum. The result was *Pulcinella*, first given at the Paris Opéra in 1920 with décor by Picasso and Massine choreography.

Some critics objected that Stravinsky's treatment was disrespectful and incompatible with the style of the 18th-century. He answered them with the famous comment "Rape may be justified by the creation of a child." Recent research has shown that the delicious tunes are not by Pergolesi at all; but this hardly matters—Stravinsky's brilliantly audacious scoring provides them with all the pedigree they need, and you can "relax and enjoy."

If *Pulcinella* marked the beginning of Stravinsky's neo-classic style, *Le Baiser de la Fée* (first produced at the Paris Opéra in 1928 by Ida Rubinstein with Nijinska choreography) is a toying with neo-romanticism. The idiom is an intriguing, if not altogether satisfying blend of Tchaikovsky sweet and Stravinsky sour, Rubinstein having planned the ballet as an act of homage to commemorate the thirty-fifth anniversary of Tchaikovsky's death.

Stravinsky's own concert suites from both ballet scores make an interesting and thoroughly enjoyable coupling with performance and recording fulfilling highest expectations.

Britten's Morning and Evening

Britten: *Soirées Musicales. Matinées Musicales.* Covent Garden Orchestra (Warwick Braithwaite). Parlophone PMD1020. 1 10 in. 24*s*. 3½*d*. New Symphony Orchestra of London (Edgar Cree). London International W91075. 1 10 in. 27*s*. 3½*d*.

BENJAMIN BRITTEN's two Rossini suites both begin with an opening march movement taken from *William Tell*—in the case of *Matinées Musicales*, the Pas de Six from the first-act ballet music, used in Gore's *Plaisance* and Howard's *Selina*. Otherwise the themes are nearly all from the *Soirées Musicales*—little songs and duets Rossini wrote for various parties and published together in 1835. The famous Tarantella in *Boutique Fantasque* is, incidentally, from the same set.

The earlier of Britten's suites, *Soirées Musicales*, came out in 1938 and was immediately seized on by Anthony Tudor for his charming little opening ballet *Soirée Musicale*, first danced by his London Ballet at the Palladium in the same year and later taken into the Ballet Rambert repertoire. Kirstein commissioned the *Matinées Musicales* for Balanchine's *Divertimento*, danced to both suites and first given in South America in 1941. I have recently heard from Walter Gore that he is planning to use *Matinées Musicales* for a ballet in Australia.

On these records, Braithwaite secures slightly more polished playing yet makes less of the music than Cree, who phrases the slower movements with a shade greater elegance and has a more resilient beat in the scintillating fast sections. Both recordings are well engineered.

Two Massine Symphonic Ballets

Rouge et Noir (Shostakovitch: Symphony No. 1 in F). *The Golden Age*—Ballet Suite (Shostakovitch). National Symphony Orchestra of Washington, D.C. (Howard Mitchell). Nixa WLP5319. 1 12in. 36*s*. 5½*d*.

MASSINE'S *Rouge et Noir*, to Shostakovitch's First Symphony and with décor by Matisse is the only one of his symphonic ballets not yet seen in this country. The four movements were apparently interpreted largely in terms of colour—the result of a close collaboration between choreographer and designer—with red representing the forces of good, black signifying evil, and so on.

It is interesting and amusing to compare an interpretation of the Symphony by the composer's aunt quoted on the envelope of this splendid recording with that contained in Massine's "programme." Thus according to the former: "In the First Movement, one hears the recitative of the flighty dragonfly and the mutterings of the labouring ant"; whereas Massine sees in the same movement "the poetic spirit, symbolised by Man . . . pursued and halted by brutal forces."

The Symphony, an astonishingly original and mature work for a 19-year-old, is given an eloquent, full-scale dramatic performance by the American orchestra and on the reverse there is a similarly vivid account of four of the dances from *The Golden Age*, a ballet completed some five years later in 1930. The ballet's political theme could hardly be suspected from the untroubled lyricism and waggish high spirits of these excerpts, which include the well-known Polka. Both sides are beautifully engineered.

Symphonie Fantastique (Berlioz). Berlin Philharmonic Orchestra (Willem van Otterloo). Philips ABL3019. 1 12in. 36*s*. 5½*d*.

HERE at last is a performance of the *Symphonie Fantastique* which strikes a just balance between flamboyance and poetic delicacy. Van Otterloo enters completely into the spirit of Berlioz's opiate dream-world, conducting throughout with imaginative insight and loving appreciation. Unlike van Beinum (Decca) and Monteux (Columbia), he avoids all suggestion of dullness by not attempting to tone down the music's feverish emotional qualities and yet without indulging in the crude excess of Scherchen's conducting on Nixa.

Those thinking in terms of Massine's ballet will wish for a slightly slower tempo for the waltz movement, and rightly so. But this is a small price to pay, and the performance is superbly played and sumptuously recorded.

Gaiety for Balanchine

Chabrier: *Fête Polonaise. Marche Joyeuse. Gwendoline* Overture. *España. Suite Pastorale.* Lamoureux Concerts Orchestra (Jean Fournet) with Elisabeth Brasseur Choir and Pierre Germain (baritone). Philips NBL5000. 1 12in. 32*s*. 4½*d*.

THE opera *Le Roi Malgré Lui*, from which Chabrier's well-known *Fête Polonaise* is taken, could be described as a superior type of Ivor Novello; and as staged and sung at the Paris Opéra-Comique is a curiously insipid and disappointing experience. To compare (as I did a few years ago within the space of a single week) Balanchine's inspired use of the *Fête Polonaise* in his ballet *Bourrée Fantasque* with the banal Opéra-Comique choreography is to come away with the impression that the music might well have been written specially for Balanchine and not as part of the opera. For one thing, the voice parts (included on this recording) are superfluous, and detract from rather than enhance the total effectiveness.

The *Marche Joyeuse*, which forms the overture to Balanchine's ballet, is also used in Petit's *Ballabile*, as is *España*. The *Suite Pastorale* has provided music for Balanchine's *Cotillon*, De Valois's *Bar aux Folies-Bergère*, Gore's *Light Fantastic* and for *Ballabile*. If the Overture to the opera *Gwendoline* is the only piece on the disc which has not done sterling service as ballet music, it is not without interest to the ballet collector in that it contains several of the themes used later in the opera in a lyrical interlude taken over by Balanchine for the middle section of *Bourrée Fantasque*.

The performances are efficient, if a little wanting in sensitiveness and are given unexceptional, adequate recording.

NEW RECORDS

Reviewed by DAVID HUNT

Grandeur for Balanchine

Ballet Imperial (Tchaikovsky: Piano Concerto No. 2 in G). Tatiana Nikolaeva (piano), USSR State Symphony Orchestra (N. Anosov). Monarch MWL312. 1 12 in. 36*s*. 5½*d*.

ANYONE who buys this new Russian recording of Tchaikovsky's Second Piano Concerto as a souvenir of *Ballet Imperial* will find there is slightly more music than in the ballet. This is because Balanchine, in accordance with concert hall procedure, used the second edition of the score. The work had been judged a trifle long on its Moscow première in 1882 and, with Tchaikovsky's authority, his pupil Alexander Ziloti made some small cuts in the outer movements and more extensive ones in the slow movement. Here the original version is played and it is certainly an interesting experience to hear the Concerto as Tchaikovsky wrote it, although whether or not Ziloti's cuts are justified is a debatable point.

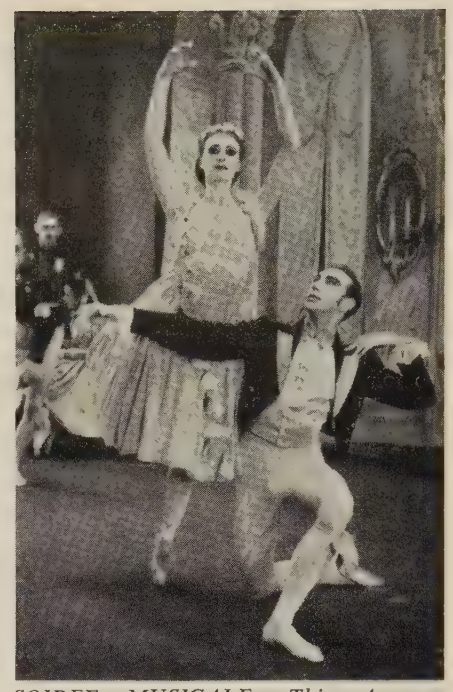
The fine performance, in which the music's lyrical qualities rather than its grandiose "Imperial" aspects are stressed, is, unfortunately, not particularly well recorded: the sound is somewhat anaemic and lacking in crystal-clear definition.

Nuts and Sweets

The Nutcracker Suite (Tchaikovsky). *Rosamunde*—Overture; Entr'acte No. 3 in B Flat; Ballet No. 2 in G. (Schubert). Leopold Stokowski and his Symphony Orchestra. HMV ALP1193. 1 12 in. 36*s*. 5½*d*.

THESE are horrific, nightmare performances in which anything could happen—and does. So slowly is the Sugar-plum Fairy variation taken, for instance, with the phrasing and rhythm so pulled about, that she becomes the Treacle Fairy. The harsh, over-resonant recording, like many Stokowski productions, has obviously been subjected to some volume-level tinkerings; and there are one or two tiny pitch wobbles.

Fistoulari's *Nutcracker* Suite on Decca LXT2611 coupled with a second well-chosen suite, is infinitely superior—or better still is Dorati's superb performance of the complete ballet on Mercury OL-2-101. For those wanting a recording of *Rosamunde*, Kletzki's scrupulous conducting of almost all the music on Columbia 33CX-1157 is everything that Stokowski's is not.



SOIREE MUSICALE: This Antony Tudor ballet, first given before the war by his London Ballet at the Palladium, is danced to Benjamin Britten's arrangement of Rossini music known as Soirées Musicales, *two recordings of which are reviewed this month. Margaret Hill and David Hunt in the* Canzonetta *from the Ballet Rambert production.*

Tudor Work Unseen in England

Dim Lustre (Strauss: *Burleske*). *Five Gifts* (Dohnányi: *Variations on a Nursery Theme*). Fabienne Jacquinot (piano), Philharmonia Orchestra (Anatole Fistoulari). Parlophone PMC1005. 32*s*. 4½*d*.

THE two ballets set to the music on this disc, and which qualify it for mention on this page, have not yet been given in Britain. Tudor's *Dim Lustre*, first presented by Ballet Theatre at the Metropolitan, New York, in 1943, is reputed to be one of his best ballets. Strauss's *Burleske* for piano and orchestra, with its bravura gestures and underlying nostalgic romantic feeling, would seem to have been a brilliant choice for the ballet's Proustian theme of ballroom encounters and psychological flashbacks.

Dohnányi's witty *Variations on a Nursery Theme* provided William Dollar with the music for his more recent *Five Gifts*, created for the de Cuevas Ballet and lately revived in America.

Both works are well played and recorded and make an excellent coupling.

Under a Ballet Conductor

Boléro (Ravel). *Pacific 231* (Honegger). *The Sorcerer's Apprentice* (Dukas). *La Valse* (Ravel). Paris Conservatoire Orchestra (Ernest Ansermet). Decca LXT5004. 1 12in. 36*s*. 5½*d*.

IF you count Mickey Mouse's inspired performance as the Sorcerer's Apprentice in Disney's *Fantasia* as choreography (which I certainly do), all of the music in this "Ansermet Orchestral Concert," except for Honegger's fairly brief *Pacific 231*, has been used for ballet.

Nijinska was first in the field with ballets for Ida Rubinstein to *Boléro* and *La Valse*, the first of which having recently been revived for the de Cuevas company. *Pacific 231*, written in 1924, takes its name from a railway engine and depicts its start and progress in terms of clever musical imitation of mechanical sounds and also, according to the composer, "lyrically." It is an effective *tour-de-force*, although more might well have been made of the idea. The joke, if there is one, would appear to be on Stravinsky.

The four works are given exceptionally brilliant and highly musical performances under Ansermet and the recording is outstanding. Although the exquisite interpretation of *Boléro* brings it more into line with the rest of Ravel, without any sacrificing of the pounding insistence of the rhythmic *ostinato*, some may feel that the result is too hygienic and that *Boléro* without its sweat and opium smoke is hardly the same piece. But all the lush Hapsburg decadence of *La Valse* is there, the suggestion Ravel was predominantly concerned with conveying, and which has been persistently ignored by choreographers who have missed the music's essential point. The same performances of *The Sorcerer's Apprentice* and *Pacific 231* can be had by themselves as a Medium Play on LW5155.

DANCER IN MUSICALS 6

Freedom for Goddard in *Kismet*

by HARRY STONE

REHEARSING WITH ANNA NEAGLE. Malcolm Goddard has partnered many famous stars but in the film, Lilacs in Spring, *he had to partner Neagle in ballroom dances.*

IN *Kismet*, Malcolm Goddard has a new-found freedom. It is the first time he has danced in a musical without partnering a girl.

Goddard's professional career really began when he was released from the Army in 1948. He joined Markova and Dolin in a three-months tour. This concert group developed into Festival Ballet and Goddard's engagement of three months into two years. He once had the good fortune to partner Danilova, and he vividly remembers the way she seemed almost to partner herself. Like all great dancers, she had such assurance and control that there was much less work for the man.

Soon after he had left Festival Ballet, Goddard joined the company Pauline Grant was forming at the Palladium. Also in the company was Gillian Lynne, who had been with him at the Cone School. The fact that they were old friends helped them enormously in their dancing, and he was surprised how quickly he could accustom himself to her style. As a result, they were able to give all the more time to polishing up their performance.

During the next two years Goddard appeared in several engagements, including the original production of *The Boy Friend*, and twice in the TV series, *The Passing Show*. He also appeared for a short spell in Peter Lopez's company, under the exotic name of Manual Orteta.

He returned to a major West End production at the beginning of last year in *Pal Joey*. This proved to be his initiation into comedy dancing and he soon realised how much it has in common with comedy dialogue. He had to act as Jean Brampton's "feed." It meant intense concentration on timing and clarity so as to help pave the way in their routine for her comedy punches.

Shortly after this he was signed up for the film *Lilacs in the Spring*. It was a far cry from ballet. Indeed, he had become so used to keeping behind his partner that he felt quite strange dancing with Anna Neagle in the ballroom style. It also meant that, instead of using his hands, he had to make full use of the encircling arm for the whirling lifts.

Then last Christmas, Goddard realised one of his ambitions when he partnered Markova in *Where the Rainbow Ends*. Once again he was impressed by the assurance of a great dancer. But this time he had the technical experience to take the psychological lead yet, at the same time, to give the appearance of dancing a doting attendance.

Now in *Kismet*, Goddard is for the first time without a partner, though he is dancing in conjunction with another man. He finds it still requires a lot of concentration and give-and-take. But when the show eventually closes he intends to dance with a partner again. He hopes it will be with Gillian Lynne.

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

Dampened gala

THE absence of the Queen Mother, owing to influenza, may possibly have been responsible for the dampened atmosphere of the Gala at Covent Garden on March 22. Princess Margaret attended and a moderately well-dressed audience. However, it was one of those occasions that just never got going.

Only two "novelties" lifted the performance out of the usual run—the *Rose Adagio* from *The Sleeping Beauty* and the *Black Swan pas de deux* from *Swan Lake*—nothing very novel about them except that they were given in concert form against black curtains. Not the usual sort of presentation for Wells dancers.

However, they did add some excitement to the evening. Elvin in the *Rose Adagio* was good though not brilliant: her *équilibre* was uncertain and her variation lacked crispness. Grey came off better in the *Lac* excerpt dancing with that majestic ease which is so typical of her work. She was well partnered by John Field. She had a new swept-back hair-style which was unbecoming and a make-up which was too red. She is a pretty girl and it hardly seems necessary to resort to these things, even if she is supposed to portray an evil character.

The remainder of the programme consisted of *Variations on a Theme of Purcell, Façade*, and *The Firebird*. Only the latter, given impeccably as usual, was really worthy of the occasion.

Only one ballerina here

ASHTON's *Symphonic Variations*, revived on March 19, holds a special place in the hearts of the British ballet public. It was one of the first, and certainly the most successful, abstract ballets to be created in this country. The role for Fonteyn, as one of the three ballerinas, is an interesting one—she has little different to dance from the two other ballerinas yet somehow she dominates the ballet.

Since the work was first created we have been inundated with ballets of this kind and the impact, once so startling, has become dulled. It remains a connoisseur's work for those who study Ashton's development; for in it can be seen many movements—"air-walking" and beautiful groupings—which he has used to even greater effect in more recent works.

Rosemary Lindsay and Pauline Clayden, in the roles created by Moira Shearer and Pamela May, are so much less good than Fonteyn that the feminine interest of the ballet rests virtually in a solo. The males—Somes, Shaw and Hart—are good enough though the older the ballet gets the more it seems to call for added brilliance in this direction. Their costumes remain as they always were, unfortunate. It is a pity that a ballet which Sophie Fedorovitch otherwise designed so beautifully should be marred by the upper part of these men's costumes.

Symphonic Variations will remain interesting as long as Fonteyn takes the central role which she does magnificently. Without her the work should be retired and remain in history as the first important British abstract ballet that was one of the turning-points in Ashton's career.

Four-in-hand programme

TWO more Ashton ballets and one Cranko went to make up this four-ballet programme (a new departure which has come into force at Covent Garden this season). *Variations on a Theme of Purcell* is one of the very few Ashton works which fails to improve on acquaintance. Although certainly danced all round with more distinction than at its opening performances it still has an air of having been put on in a hurry.

Façade, now a classic of English comedy, has never seemed happy on a large stage. It is an intimate joke so perfect for stages the size of Sadler's Wells Theatre or those upon which Ballet Rambert appears. Merle Park makes a delightful Milkmaid in *Yodelling Song* and the four (Zaymes, Walton, Steuart and Edwards) in *Foxtrot* liven the proceedings up considerably. The *Polka*, which Markova and later Fonteyn gave with such edged wit, is now quite unfunny. The suggestion of strip-tease is vulgar and heavy-handed. Fifield used to be so much better in this when she danced it in Rosebery Avenue.

Cranko's *The Shadow* wears well. The costumes, though interesting in colour, are unfortunate in shape. The central role—His Romantic Love—belongs so exclusively to Beriosova that the work is unthinkable without her. Chatfield still strains a bit too much as the Youth. He dances well, looks well, but his yearning for his elusive love does not flow naturally out of the dance. Anya Linden a newcomer to the role of the coquettish Young Girl, gave a different interpretation from that of her predecessors—Lindsay and Nerina. Instead of being gay and flirtatious, Linden was tensely sensual. She thus added considerably to the drama of the man torn between opposing sides in his nature. P.W.

Great grandmama of soubrettes

SWANILDA in *Coppelia* is the great-grandmother of all soubrette roles, calling for a sparkle that will make the personality shine and the technique glitter. It is ballet's equivalent to all those operatic heroines whose agile throats trill merrily through the comic operas of Donizetti and Rossini. At least it is for the first two acts, but in the third, Swanilda, in the Sadler's Wells version, has to dance a difficult classical *pas de deux* based on that originally interpolated by Sergueff. This double aspect of the role (village girl and ballerina) adds to the dancer's difficulties, as the style required for success in Act One subtly differs from that needed in the ballet's last act.

Anne Heaton, who first danced Swanilda at the matinee performance of March 19, possessed many of the merits of the ideal Swanilda. Her crisp and confident dancing at this debut, although not so vivacious as some we have seen, had a vitality appropriate to a peasant girl. In the second act her portrayal proved intelligent and well-considered; perhaps her acting tended to minimise the playfulness of the character and allowed a touch of near maliciousness to creep in, but the by-play between herself and her Dr. Coppelius, Franklin White, appeared to be pleasingly spontaneous.

Her last Act was surprisingly well danced. Surprising because although eight or nine years ago Heaton showed every promise of becoming an outstanding classical dancer, since joining the Covent Garden company her successes have been more often in dramatic ballets than classical. For some time her figure was not suited to a tutu, but it is now

fined down to proportions that look well in a classical costume. The *pas de deux* had authoritative generosity, and, apart from her somewhat wary point-work in her final *manège*, all her solos were given with spirit. She was helped considerably by the experience of David Blair as Franz (whose variation was, incidentally, the best I have yet seen in this production) and Franklin White as Dr. Coppelius.

Valerie Taylor, whose performance of Prayer was new to me, is beautiful to look at, but her dancing will need more distinction and her personality more definition before she will be able to register in this simple, and fundamentally trite, solo. Meriel Evans's performance as Dawn has given me pleasure in the past, but on this occasion lacked attack and was far too ladylike.

Whitish elephant becomes grey

THE Sadler's Wells production of *La Boutique Fantasque* is a whitish elephant. Even when first revived by Massine it seemed sickly; now eight years later it shows every sign of being on its last legs. Yet recent performances, perhaps as the result of the ministrations of the Grigorievs or the new ballet-master, John Hart, have indicated that the patient is rallying. New casts have acted on it like a shot in the arm and its pale features bear a wan but brave smile.

We have had two new male Can-Can dancers, Alexander Grant and David Blair. Both dance a version more intricate, and I suspect more authentic, than I can recall from either Massine or Turner in the recent past, but possibly memory is playing tricks. Certainly they have restored such small points as the holding of the inside of the thigh during the *pirouette à la seconde*, which were omitted by Turner in last year's revival. Grant's performance is vigorous and bouncy, a shade too bouncy in a dance that makes its greatest effect when given the appearance of being controlled by jerking strings. His characterisation was not dandified and dapper enough.

Blair is the better. The very qualities that make Grant so much preferable in *The Three-Cornered Hat* here work towards the opposite result. Blair's rakish elegance is almost just right for this night-club puppet and the stylised sentimentality of the *pas de deux* is well within his range. A newcomer to the role of the girl Can-Can dancer has been Anne Heaton. No more a Danilova (I never saw Lopokova the part's creator) than Blair is a Massine, she also has the right approach to the role, her frothy vulgarity being far more in keeping than the demure antics of some dancers we have seen in the past. Nerina, the other current Can-Can dancer, is high-spirited.

Other improvements have been seen in the Tarantella, where both Michael Boulton and Peter Clegg are to be preferred to Blair in the same role and in Chatfield's performance of the Cossack chief. The production is also helped by a number of noteworthy acting performances, including not only Henry Legerton's frequently praised Assistant, but also Catherine Boulton's carefully drawn Russian Wife and Ray Powell's *enfant terrible*.

Guests on the rostrum

THE policy of guest conductors has continued. Anatole Fistoulari has taken on much of the repertory, and Sir Adrian Boult has conducted performances of *Daphnis and Chloe* and *Job*. Boult's vivid performance of the Ravel score gave one the same illuminating experience as seeing for the first time an old painting that has just been cleaned. Some passages in the score that had previously seemed muddy came through limpid and clear. The orchestra played well, the dancers gave their usual performance and only the chorus fell below the standard of excellence.

Boult's performance of Vaughan Williams's *Job* has been heard before at Covent Garden and is still invested with serenity and nobility. About the music's suitability as a ballet score I am not sure (its dramatic development is almost too leisurely for the representation of its great subject and I find I enjoy it best in its too rare excursions into the concert repertory) but certainly no finer music has ever been composed for British ballet.

Not quite as the bible meant

Nothing is more distressing in the appreciation of art than the failure to recognise the quality of what most people accept as a masterpiece. For this reason de Valois's ballet *Job* is to me a constant reproach. Blake's illustrations to the Book of Job which this ballet purports to dramatise are nowadays accepted as telling the "story" of Job's spiritual arrogance. His crime is the mental state of smugness, and the conflict and the resolution of this personal tragedy take place within Job's mind.

The choreographer's task must be to present his conversion unambiguously on the stage. This, to my mind, she has failed to do. Who of the ballet's admirers understands the precise significance of Elihu to Job's awakening, or even the nature of Job's sin? How many of the audience, bereft of programme notes, would guess the function of the three messengers? Of more importance still, despite the significant change in John Piper's backcloth, in what way is Job represented as being different at the end of the ballet, from his appearance at the beginning? Do we see, hear or feel Job's journey from arrogance to humility?

It might be urged that the work succeeds so completely in transferring visually Blake's spirit on to the stage, and that the essential conflict between good and evil is made so abundantly clear, that the choreographer is to be forgiven her failure in her impossibly unequal combat with Blake's misty symbolism. With this view I have much sympathy, being able to see that many of Blake's poses and groupings have been lovingly copied, and that the ballet has an authentic touch of Blake about it. De Valois has even reverenced Blake's regard for "fearful symmetry," an attribute the artist associated with the Creator, and her work has more fearful symmetry than any ballet I know. But the final result seems to me dull and cold, and, try as I will, the stage action comes between me and my enjoyment of the music.

C.A.B.

THE ASSOCIATION OF BALLET CLUBS

Clubs on parade for an evening

THE Association of Ballet Clubs presented its second Annual Evening of Ballet at the Rudolf Steiner Hall on March 19. It turned out to be even more successful than the first and gave several more of the Clubs an opportunity of being able to boast of "a London performance"—no mean boast in this World Capital of Ballet.

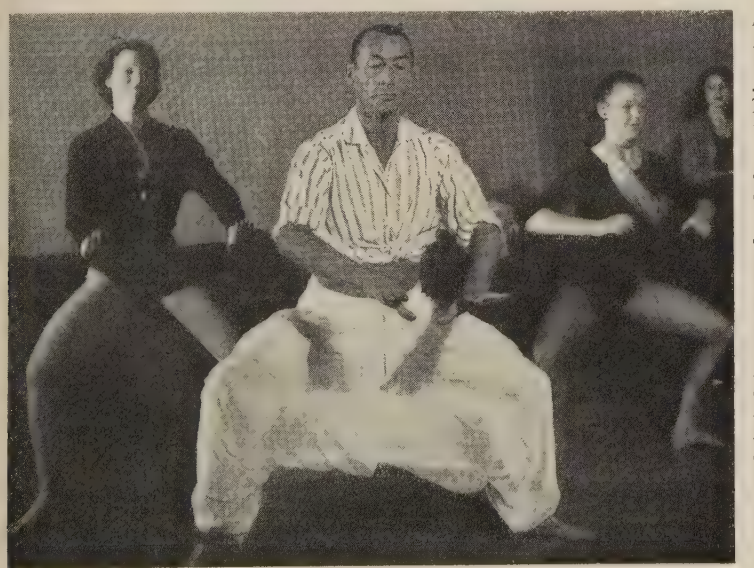
Each Club brought something distinctive to the programme. The best costumes came from the Burton-on-Trent Club (St. Mowden's Ballet) in short extracts from *Coppelia*. The most attractive dancer was Jill Bowhill who appeared in two "modern style" ballets by the Phoenix Group from Newcastle-upon-Tyne—and the two best ballets came from the Lewisham Ballet Theatre Club, for whom each year Maria Balinska seems able to work a little miracle.

Ballet Club choreographers should study her work—the ballets tell a simple story conveyed in mime, and the *enchaînements* are well within the compass of an amateur dancer. These annual productions seem to have proved that these are the safest ingredients for making an amateur ballet.

The RAD Production Club had the honour of presenting a ballet composed for them by John Cranko: slight, but effective, and with a solo confidently danced by Anne Brierly, an RAD scholar at the Sadler's Wells School. The guest artists, Beryl Goldwyn and Alexander Bennett, lent by Madame Rambert, raised the whole temperature of the evening by their solos from *Les Sylphides*.

The presentation was up to professional standards and the Association of Ballet Clubs seems to have hit on a very useful way of fostering the talents and enthusiasm of amateur dancers throughout the country.

HOME TO SOUTH AFRICA went Nadia Nerina and Alexis Rassine, here seen in the last-act pas de deux *from* The Sleeping Beauty. *They have been given three months leave of absence from the Sadler's Wells Ballet to dance in their native country. Photo: Houston Rogers*



HINDOO TECHNIQUE is the basis of much of Jack Cole's work. This famous Hollywood dance creator and teacher is seen rehearsing the dancers for Kismet *now at the Stoll Theatre. Cole was responsible for the dances in the New York production and he has been in England for the past few months reproducing them for the London production of this oriental musical.*

Photo: Douglas Elston

TELEVISION

DANCERS OF TOMORROW

The story of a child whose ambition is to dance in the Sadler's Wells Ballet.

Given on February 21. Film cameraman, A. A. Englander. Film Editor, W. Morton. Designer, Michael Yates. Written and produced by Naomi Capon.

Those taking part included Dame Ninette de Valois, Arnold Haskell, and the staff and pupils of the Sadler's Wells School with Valerie Adams and Rosemary Berridge.

A MORE apt title for this programme would have been *Prospectus of a Dance School*, for the greater part of one hour's viewing was devoted to material which could have been (and has been) condensed into a dozen page printed prospectus.

Nothing was spared to convince the viewer that students at the Sadler's Wells School are given a splendid all-round education, although one also got the impression that a large percentage of the students are by no means ideal, physically as material for ballet. The camera took us into the classrooms, where biology students were busily dissecting fish, eager geometry students were seen leaping enthusiastically to their feet with, "Yes teacher, I know the answer."

The programme began with Ann Blake, the typical dance student, wandering around the Royal Opera House, clasping her mother's hand. Next we were shown a school audition, where apart from Ann Blake, all of the applicants seemed to have some physical defect or other. We next participated in an informal staff conference before embarking on the interminable tour of classrooms. The most successful scenes in which an air of reality prevailed were those in which Harold Turner

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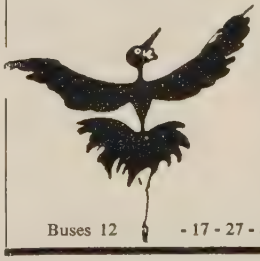

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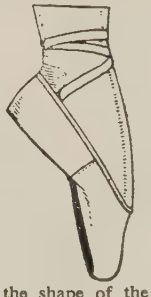

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NEW PARTNER FOR TOUMANOVA. When Festival Ballet were in Cleveland, Ohio, the auditorium was divided into two—the back half is a circus. One ambitious clown insisted on supporting Tamara Toumanova in a pas de deux.

THE PERFECT BALLERINA was the opinion of these Festival Ballet cavaliers during a party given by James Kenny (kneeling) for the company in Philadelphia. Polajenko, Gilpin and Briansky fight over this ballerina who cannot answer back.

Festival Ballet, now home and rested after their long American tour, open a Spanish tour in Barcelona on May 3. This will be followed by a season in Madrid and other Spanish towns. Returning to England in the beginning of July they open their two-month season at Royal Festival Hall on July 12 when Alexandra Danilova will be the guest star.

ANGLO-FRENCH NUTCRACKER. Violette Verdy, the French ballerina and John Gilpin in the last-act pas de deux *from Festival Ballet's production of* The Nutcracker.

Photos: Leon Ward

appeared. His demonstration of the *Czardas* was perfect television.

Dame Ninette de Valois herself took a class through her own arrangement of the *Dance of the Hours* from the new production of *Coppelia*. We looked in on examinations, but always seemed to get back to very hum-drum classes where students did little else but pliés.

At one stage we heard a student lamenting that she was having nightmares over a particular step which she had been unable to perfect—an unfortunate comment on the method of training.

Finally the camera returned to the Opera House, where in a dressing room, there took place one of those sentimental scenes in which everyone discusses in cliché-ridden terms first night feelings and careers.

Three-quarters of this programme could have been dispensed with by announcing that the education was up to General School Certificate Standard. With regard to the classroom sections, one could not help remembering how brilliantly elementary dance exercises had been shown in ballet form in the televised performance of the Paris Opéra Ballet's production of *Etudes* several months ago. The camera work and lighting were excellent throughout.

My sympathies were with those taking part who strove valiantly with a script that gave them little chance. No doubt the school gained much publicity from the programme, but it was unfortunate that the general effect was tedious.

QUITE CONTRARY

Given on February 28. Produced by Richard Afton.
NADIA NERINA and ALEXIS RASSINE
in the
Don Quichotte Pas de Deux.

NERINA and Rassine will dance this *Pas de Deux* on their forthcoming South African tour, so their television performance was in the nature of a preview for British viewers. The dance had to keep within specified time limits and consequently one of the sections was omitted. Instead of starting with the *pas de deux*, then the soli and finishing with the coda, the coda was cut and the order of *pas de deux* and soli reversed.

Brilliantly executed throughout, the *Pas de Deux* showed off Nerina's perfect équilibre and pirouettes. Rassine was a graceful and excellent partner.

The lighting of ballet requires a specialist's knowledge and it would seem that producers at Lime Grove with the necessary experience in presenting ballet are not called in when, as in this case, dance is only one of several varied ingredients making up a programme. For the lighting fell far short of perfection and many of the camera shots were similarly ill-conceived. There were close-ups of Nerina, but none of Rassine. Shots of the dancers' feet were from the wrong angle and made an ugly effect.

A simple and attractive décor was provided by several pillars, although the shadows they threw on the stage proved distracting.

ANTONIO AND HIS SPANISH BALLET COMPANY

with

ROSITA SEGOVIA, CARMEN ROJAS, PACO RUIZ, VICTORIA EUGENIA, ANTONIO DE RONDA. Flamenco Singer, ANTONIO MAIRENA; Guitarists, MANUEL MORENO, MARIANO CORDOBA; Pianists, ANGEL CURRAS, RAFAEL URDAPILLETA

Given on March 6. Presented by Patricia Foy.

TO anyone who saw Antonio's last television appearance this programme must have come as a bitter disappointment. It captured little of the atmosphere, continuity and excitement of the previous production.

It seems that whenever dancers from another country appear on television, it is the excuse for the producer to hand over a great part of his responsibilities to the caption designer. In this 30-minute programme, we saw almost more of captions than we did dancing. There were long delays between numbers and during these intervals one was forced to listen to a great deal of backstage noise which could easily have been eliminated. No doubt if Antonio had been able to see how his programme came over, he would have been horrified.

The principal items were Antonio's famed *Zapateado*, *Viva Navarra*, danced by Victoria Eugenia and Antonio de Ronda, *Seguiryas Gitanas*, danced by Antonio and Carmen Rojas and finally a gay Fandango by the whole company.

The dances were presented against an economically designed set consisting of a small staircase and some draped curtains over a Spanish window; and for the sake of variety, a pot plant was brought on halfway through the programme. The curtains were periodically drawn or parted.

The lighting for this production was imaginative and achieved an unusually high standard, the technicians making the most of the opportunities which the dances offered. This greatly helped to compensate for the loss of colour, a vital element in Spanish dancing.

Nicholas Baker

SPEAK UP!

Clashes still occur

Sir: Dame Ninette de Valois's article, "What I Am Up Against," made most interesting reading. One does appreciate the enormous difficulties which must inevitably face anyone holding such a responsible position, and one is grateful for all the hard work which Dame Ninette de Valois has put, and is still putting, into the company.

However, reverting to the last question dealt with—clashing of programmes at the Garden and Wells—It is understandable that during the Garden ballet and opera seasons, with their many guest artists for the operas, that from time to time clashes must occur. But surely when the Garden is running a full season of ballet, clashes could and should be avoided.

It was with surprise that on receiving the current mailing lists from the two theatres in question, that I noted these clashes are still occurring. On the first night of the Theatre Ballet's return to the Wells they have to contend with the counter attraction of the revival of *Sylvia* with Fonteyn at the Garden, and again in the same week on the Saturday matinee the same state of affairs exist, surely a little forethought might have prevented this seemingly unnecessary clash.

F. HALLWOOD

40 *Elmbourne Road,*
*S.W.*17.

Theatre Ballet on the move

Sir: Your tribute to Miss Peggy Van Praagh in the March DANCE AND DANCERS is heartily commended. She has done more than anyone to make the Sadler's Wells Theatre Ballet what it is today. For in spite of that continuous procession to the Garden of some of her finest dancers, she has now a company whose team-work and standard is as high, if not higher, than it has ever been.

But it seems that Miss Van Praagh and the Theatre Ballet are not to be left in peace. Not only does she lose her dancers, she now has to lose her ballets. It was with regret that I heard of the transfer of *The Lady and the Fool* to the Garden repertoire. *Les Patineurs* will be a pleasant, but inadequate, compensation.

Following hard on this, comes the rumour that the Theatre Ballet is to tour for the major part of the year, with only a four week season in London. It is said that this decision has been made because the Arts Council has decided that the company makes more money on tour. Surely there are other ways of making money, if that is all "the powers that be" are concerned with?

One is aware that money is a major consideration but some of the dancers are married with young families and there is a possibility of the company disintegrating through mass resignations. It has been proved in the past, that continual touring is the finish of good dancers and companies.

Are we to see the Theatre Ballet banished to the Provinces without a protest? Although smaller, they have proved they are equal in talent to their elder sister at the Garden. Then, it is a pity they are not in London long enough these days to consolidate this claim.

Last, but not least—it is really too much to believe that the first night of the revival of *Sylvia* had to be on April 12 when the Theatre Ballet return to Rosebery Avenue after an arduous provincial tour. And later in the week another Fonteyn *Sylvia* coincides with the first matinee at the Wells. I feel, a little thought might have prevented this regrettable clash. It is inevitable that a large number of balletomanes will go to the Garden, who might otherwise have swelled the takings at the Wells! I think, when there was a regular ballet night at the Wells the attendance was very good.

It is not for me to question the policy of the directors but I feel most strongly opposed to continual touring as an answer to the financial problem. It might be a good idea to let the company give a longer season in London for a change, especially when the Covent Garden company are in the States.

ELIZABETH HADDEN

11 *Ashley Road,*
Thornton Heath, Surrey.

Dreariness in shorter ballets

Sir: In DANCE AND DANCERS it was recently stated that while the full-length ballets at Covent Garden were fully booked, the smaller ballets were less well attended.

May I suggest that the real answer to that is that as far as short ballets are concerned, Covent Garden cannot compete with Sadler's Wells Theatre Ballet's repertoire.

The Theatre Ballet have the pick of some wonderful ballets, and thank goodness, have only one ballet dealing with the sort of theme that is so monotonous at the Garden, and that is *Pastorale*.

Also, while often the Garden Company seem bored and uninterested, the Theatre Ballet always seem to do their very best—and it cannot have been easy this season with so many of their experienced dancers leaving.

If the Garden had more interesting short ballets, more people would be willing to see them.

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AMERICA

Canadian Ballet in New York

THE long awaited first appearances of the National Ballet of Canada took place at the Brooklyn Academy of Music during late March. This Toronto-based company presented its full-length *Swan Lake* on opening night, and the following evening offered a series of shorter ballets—Tudor's *Lilac Garden*, his new *Offenbach In The Underworld* as well as Joey Harris's *Barbara Allen*. Although it is almost impossible to judge a new company, its repertoire or its dancers on so brief a viewing, it must be said at once that this is one of the most promising new companies to visit New York in many seasons.

Perhaps it was over-ambitious for this four-year-old company to attempt the evening-length *Swan Lake* at this stage in their growth. Nevertheless, it was the second act of this ballet that found the company at the top of its powers. Here Lois Smith gave a performance that is already more than commendable and in which she gave every evidence of developing into a Swan Queen of real distinction. Appearing opposite her was David Adams, a young male dancer of immense promise. Equally important in the overall view of any company was the fact that the *corps* had a unity, precision and style that surpasses that of many more experienced companies. Here, too, it must be added that this company contains the most promising contingent of male dancers to be seen in New York in many years.

OF the shorter ballets, Tudor's new work, *Offenbach In The Underworld*, scored the greatest success. It displayed a new and hitherto unfamiliar facet in this distinguished choreographer's range—a gift for pure comedy. Using the familiar *Gaîte Parisienne*, he has turned out a very amusing and soundly constructed frolic in a French bar in a 19th-century setting.

In addition to a wonderful character role for Celia Franca as an operetta star, he has devised quite the rowdiest can-can on record. This company's production of *Lilac Garden* was danced extremely well but only Celia Franca seemed aware of its inner emotional depth. Canadian choreographer Joey Harris' *Barbara Allen* was a danced version of *Dark Of The Moon*, a play familiar to New York audiences. Fragmentary in its conception and with many scenic changes that chopped its flow, this ballet had one exciting revival scene that was performed with fervour and honesty.

Doubtless the rapid rise of this new Canadian dance group can be traced to its artistic director, Celia Franca, who has assembled a company that seems to combine the attributes of British classicism with American vitality. One hopes that this company will return often and stay longer next time.

Ballet Theatre's Season

BALLET Theatre opened its star-studded 15th anniversary season on April 12 at the Metropolitan Opera House with Alicia Markova in *Les Sylphides* a highlight of the first night programme. Markova, also scheduled for guest appearances with Igor Youskevitch in *Giselle*, with Hugh Laing in *Romeo and Juliet* and in *Pas de Quatre*, also dances an additional performance of *Giselle* with Erik Bruhn as Albrecht.

As reported previously, David Lichine's *The Sphinx*, formerly in the repertoire of Les Ballets des Champs-Elysées, is the only new work of the season and Nora Kaye will play the name role with Igor Youskevitch and John Kriza alternating performances in the role of Oedipus. Other distinguished guest stars returning for this gala season were Anton Dolin, Hugh Laing, Mary Ellen Moylan, Tatiana Riabouchinska, Muriel Bentley, Viola Essen, Maria Karnilova, Paula Lloyd, Annabelle Lyon, Sono Osato, Jenny Workman, Edward Caton, Roy Fitzell, Yurek Lazowsky, James Mitchell, David Nilo, Nicholas Orloff and Donald Saddler. And Agnes de Mille, David Lichine and Anthony Tudor have been appearing in roles in their own ballets. This entire season will be reported at length in the June issue.

American Dance Season

HEADED by Martha Graham and Jose Limon, and their respective dance companies, the Bethsabee de Kothschild Foundation will present a two-week season of contemporary American Dance at the ANTA (American National Theatre and Academy) Theatre commencing May 1. A highlight of the series will be Miss Graham's *Ardent Song*, which had its world première in London, and it is more than likely that Pauline Koner, Janet Collins and Daniel Nagrin will appear on some of these programmes as, perhaps, will Valerie Bettis and Ann Halperin.

Future Plans for New York City Ballet

THE New York City Ballet, which has already opened its European tour, plans a most ambitious season during 1955-1956. As we go to press, it is announced that Maria Tallchief will not go back to the Ballet Russe de Monte Carlo next season but will remain with the New York City Ballet. In addition to its autumn Stravinsky Festival, the New York City Ballet will mount a full-evening version of *The Sleeping Beauty*, which will be the sole work to be presented during its four-week spring season.

Dance at Juilliard

THE newly formed Juilliard Dance Theatre, with Doris Humphrey as Director and choreographer, gave its first productions on April 19 and 20 at the Juilliard School of Music. The programme consisted of Miss Humphrey's new work, *The Rock and The Spring*, set to the score of Frank Martin's *Petite Symphonie Concertante*, as well as a revival of her *Life of the Bee* to a score by Hindemith. In addition the first performance of Anna Sokalow's *Primavera* was presented.

Busy Alicia Markova

BETWEEN her schedule of five sold-out performances of *Orfeo ed Euridice* with the Metropolitan Opera Company, Alicia Markova has appeared on two country-wide television broadcasts. The first, in which she was interviewed "Person to Person" by Ed Murrow, is scheduled for re-broadcast later this year by BBC. In addition, this ballerina appeared as a guest on the Igor Cassini programme. As we go to press, it is announced that Markova will dance in the inaugural programme of the International Dance Festival in Genoa, Italy, on July 16th.

In Brief

ANTON DOLIN has purchased the rights to *Le Jazz Hot*, a dance satire of the 'twenties in the repertoire of the Ruthanna Boris—Frank Hobi Company, for performance by Festival Ballet in Europe. . . . Hanya Holm has returned to New York after having completed the choreography for Paramount Pictures' *The Vagabond King* and on May 1 is guest on a lecture-demonstration programme at the YMHA with Walter Terry, the subject being "Dance In The Broadway Theatre. . . . Bob Fosse, who won the Antoinette Perry award for his choreography for last season's musical, *The Pajama Game*, is also in charge of the dances for the new musical, *Damn Yankees*, starring Gwen Verdon, that opens May 5. . . . Tony Charmoli has Staged the dances for the new musical production, *Ankles Aweigh*. . . . Robert Joffrey, who teaches at the High School of Performing Arts and The Ballet Theatre School and who is a rising young choreographer in his own right, leaves for London early this month to stage one or possibly two ballets for Ballet Rambert to be presented during the company's London season at Sadler's Wells Theatre next month.

Arthur Todd

FRANCE

The Paris Opéra

LES NOCES FANTASTIQUES continues to be received with enthusiasm. This ballet is certainly one of the most interesting to have been seen these last ten years. The interpretations are now becoming more finely shaded and more profound. Nina Vyroubova has brought to her part a new-found freshness, tinged with sadness and tenderness. Peter Van Dijk has intensified the tragic impact of his own rendering and Claude Bessy has made her rôle more sensual and seductive.

The new ballet by John Cranko for the Opéra, *La Belle Hélène*, had its first performance on April 6. Now Lifar is to revive *Salade*.

In the absence of Micheline Bardin, Claude Bessy has taken over the leading part in the third movement of *Palais de Cristal* with remarkable elegance and assurance. Josette Clavier and Peter Van Dijk are now playing the rôles created by Bardin and Kaliojny in Lander's *Etudes*: Renault still has his original part.

Bulgarian State Dance Company

AFTER Roumania and Hungary, it was the turn of Bulgaria to present in Paris a programme of songs and dances ordered as only the People's Republics of the East have the secret of doing. The immense stage of the Palais de Chaillot provided a

CANADA IN BROOKLYN. Two pictures of the Canadian National Ballet which has recently given a successful New York season.

Above. Ray Moller and the corps de ballet *in the second act of the full-length* Swan Lake *designed by Kay Ambrose.*

Right. Ray Moller, Celia Franca and David Adams as the Witch Boy in Barbara Allen, *based on the play* Dark of the Moon. *Celia Franca is the artistic director of the company and has been entirely responsible for the high standard that has been so quickly achieved. Photos: Ken Bell*

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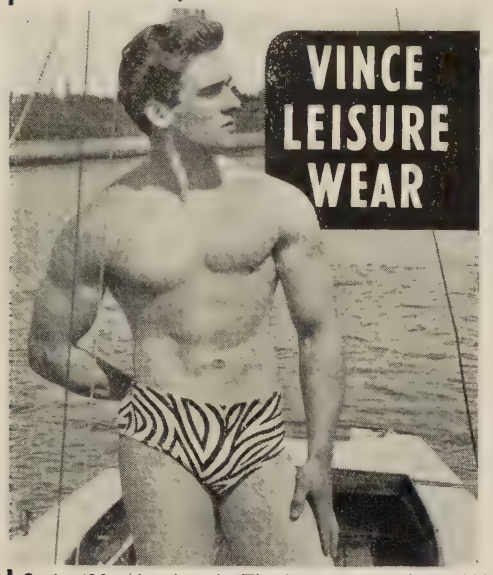

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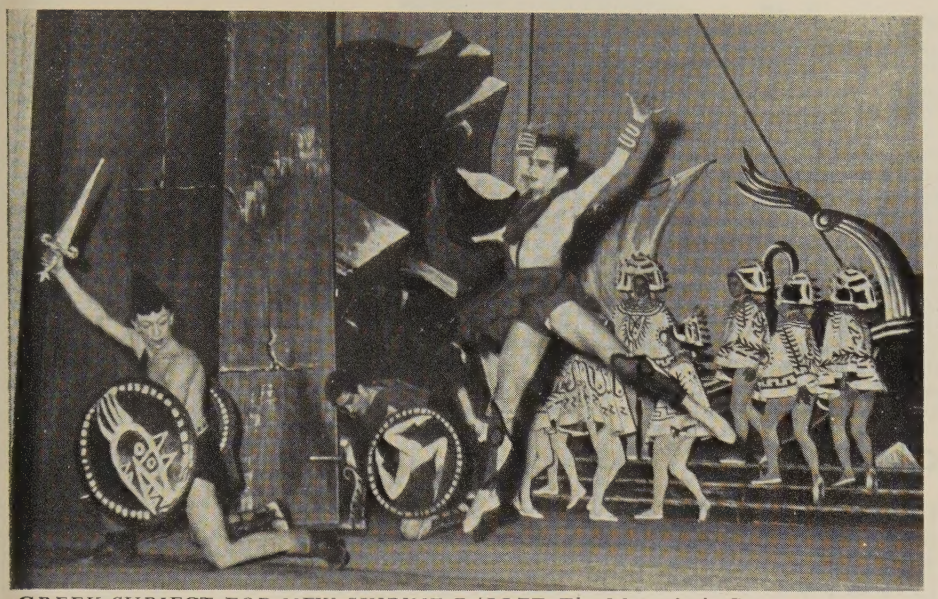
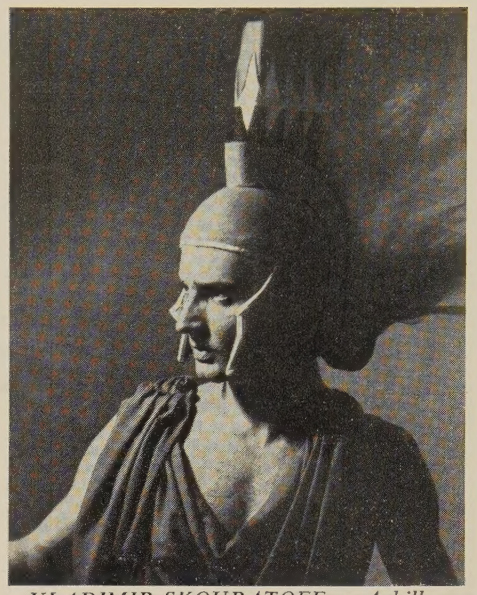


GREEK SUBJECT FOR NEW SKIBINE BALLET. The Marquis de Cuevas was responsible for the book of the most recent creation for his company. Achille *had its first performance when the Grand Ballet du Marquis Cuevas were in Cannes. The choreography is by George Skibine and the music by François de la Rochefoucauld.*



VLADIMIR SKOURATOFF as Achilles, the legendary Greek hero. On the left he is seen leaping in the final scene of the ballet. Photos: Lido

frame which was a little severe but enhanced the evolutions of the 115 Bulgarian artists.

Once again the success of such a spectacle was due to perfect discipline and the complexity of the crowd movements. Choruses and rounds ingeniously succeeded one another.

The very youth of the nation, which was for so long under the yoke of Turkish rule, makes it natural for its folklore to appear less rich and original than others.

If the orchestra contains several unexpected instruments, such as the *kaval*, bagpipers, and a drum which is rather like the Greek drum; the chorus, exclusively composed of women and ranged in a large semi-circle, at times offended the French ear with the sharp vigour of its nasal and monotonous shrieks.

The very elementary dances arranged by Marguerite Dikova are performed with joyful attack and dynamic precision. Particular mention must be made of *Ratchnitza de la Dobroudja* (music by Sivka Klinkova), briskly performed by the male dancers of the company, who shine also in the comic suite of *Danses Chope*. The women's costumes are pretty, being embellished with embroidery and sequins; those of the men, more sombre and akin to our Breton costumes, seem less effective. It is a pity that there was no setting; the previous Hungarian and the Roumanian groups had both ingeniously added colour to their programmes by means of décor, the Hungarians with a tapestry and the Roumanians with a representation of an enormous book.

Greek Dance Company

CHASING away the last fogs of winter, a mediterranean breeze has just brought to the Théâtre des Champ-Elysées *Panegyris*, a Greek national company. Founded in 1952, this troupe differs widely from its rivals of Central Europe both in the modesty of its presentation and in the content of its programme. The aim, however, is the same: to rediscover, record, present and preserve folk songs and dances.

But whereas other troupes have dazzled us with the mass movement of some hundreds of dancers, this one, which consists of only 22 dancers and singers, and seven musicians, makes its appeal by a care for detail which is less spectacular but more original.

This modesty of means may well stem from the complexity of the country. The cradle of European culture, Greece is made up of several provinces often with very different rites, and the Hellenic tradition has often been modified, and at times stifled, first by Byzantine and later by Turkish domination.

The rhythms and melodies are at times very close to the chanting and dances of North Africa. Among the typical musical instruments are the *lyra*, reminiscent of the small Moroccan violin, and the *pipiza* which recalls the shepherd's flute of the Odyssey.

An ode by Pindar (5th century B.C.), sung by Dora Stratou, founder of the company, is followed by a more popular Byzantine song of the 15th century. Dances and songs of Macedonia, Thrace, Cyprus and Thessaly alternate with virile mountain dances of Epirus.

A charming rustic scene, the *danse de la faux* is a harvest celebration in which the slow procession of girls evokes the friezes of antique vases.

Again we find the reflection of these secular images in the warrior's pyrrhic dance of Pontos, described in the Iliad, and that farandole from Morea called *Trakonikos* which has a strange similarity to the symbolic dance of Theseus in the labyrinth, described by Lucian of Samosata.

In absolute contrast with these 1,000-year-old traditions are the *Hassapikos*, the butcher's dance; still danced today in the ports by Greek sailors, with its astonishing resemblance to the sailors' capers in Robbins' *Fancy Free*; and certain popular songs by Aphroditi Papanikolav which are worthy of the Neapolitan repertory. The costumes are interesting and varied, decorated with many spangles and sequins, and including embroidered head veils worn by the girls. Pliable shoes and slippers make for silent movement. The steps are simple and graceful, the *terre-à-terre* dancing of the women contrasting with the supple bounds of the men.

In short, an excellent evening's entertainment, in which only the limpid blue sky and the illustrious landscapes of Greece itself were lacking.

In Brief

AS it does every winter, the Grand Ballet du Marquis de Cuevas has given a brilliant season at Cannes, where two new works were created: an abstract ballet by Paul Goubé to César Franck's Symphonic Variations, *Le Lien*, and *Achille*, a ballet conceived by the Marquis himself, with music by F. de Las Rochefoucauld. After this long stay in Cannes, the company left for Egypt.

HENRI TOMASI's new opera *L'Atlantide* is soon to be given at the Casino d'Enghien. The leading role of Antinéa, which was conceived for a ballerina, will be played by Ethery Pagava, who created it at Mulhouse last year. It is planned also to stage some new ballets with Colette Marchand, Claire Sombert, Alexandre Kalioujny, and Milorad Miskovitch.

HEADING the ballet company of the Royal Amsterdam Opera, François Adret made her return to the stage at the beginning of the year at the Opera House in Monte Carlo in *Il Ritorno* and the *pas de deux* from *Suite en Blanc*. A revival of *Terrain Vague* and the creation of *Mouvement pour un Corps de Ballet* (music by Kabalevsky) displayed the quality of her choreography.

PIERRE LACOTTE, *premier danseur* of the Opéra, is to leave the company next autumn to found his own company. Among his plans is the revival of Sydney Bechet's ballet, *La Nuit est une Sorcière*.

Marie-Françoise Christout

IRELAND

EXCEPT for occasional tours by English companies, Ireland has little opportunity of seeing ballet. Although there is a potential public for a small permanent company, none exists. Some efforts have been made to remedy this defect, but the greatest handicap has been the lack of a good school. A courageous attempt to correct this fault has been made within the last year. Cecil ffrench Salkeld, almost single-handed, has established two organisations, the Irish National Ballet School, and its companion the Irish National Ballet Club, to retain that potential audience by lectures, social gatherings, etc.

The school gave its first recital recently, and it says much for Mr. Salkeld's abilities as a publicist, that there were reviews in the daily papers, and on Radio Eireann. General consensus of opinion was that, while there was astonishing progress during the year the school has been founded under the direction of Madame Valentina Dutko, there must still be years of work before any real result can be expected.

Charrat's Visit

PRIOR to a South American tour, Janine Charrat assembled a star company of soloists, specially for Dublin. The lack of a *corps de ballet* restricted the company to a programme resembling a dance recital rather than a normal ballet performance.

The first programme was notable for the première of a new Serge Lifar work, *Nuages et Fêtes* to Debussy's well-known *Nocturnes*. It is an extended *pas de deux* danced excellently and with lyrical feeling by Janine Charrat and Jean Bernard Lemoine in over-all blue tights. The atmosphere of Lovers' partings and meetings is well sustained by the semi-acrobatic technique of Lifar's neo-classical choreography. It is one of his most pleasing works and he has not attempted to superimpose any plot on music which does not reflect or complement the story.

There were other interesting works in the repertoire for this first week, including a *pas de deux* by Jean Babilée to music by the young French composer Jean-Michel Damase. Babilée, whose sense of fun and practical joking is a byword, inclined to let it carry him away to the extent of introducing a skipping rope variation for himself. He was partnered by Claire Sombert, whose gamine charm was brought out to the full. For *Divertimento*, with Massine choreography to Manino music, Babilée had to restrain his exuberance, and showed that his muscular control has now reached fantastic heights. Unfortunately, though originally advertised, he did not appear in either *L'Oiseau Bleu* or *Le Spectre de la Rose*. The latter was danced without much feeling by Richard Adama in pale blue and Xenia Palley in a translucent white costume that distracted rather than helped.

Peter van Dijk, on the night before he was scheduled to appear, while dancing in Lifar's *Suite en Blanc* at the Opéra in Paris badly injured his foot, and will not be dancing for some months. In his absence a deputy was arranged, Milorad Miskovitch, but after frantic cables and phone calls, visa trouble in Paris prevented him catching the plane. A chartered plan was standing by, but he could not fly in time. Jean Bernard Lemoine, after rehearsing for the whole afternoon, danced *Concerto de Grieg* for the first time. Considering the short notice, it was praiseworthy, though he lacks the crisp finish and the height of van Dijk. Lemoine brought a leisurely, romantic approach to the work that suited the first movement, but the despairing mood of the second was insufficiently brought out.

Miskovitch at last appeared, but his first performance in *Concerto* seemed rushed and brusque. He later improved, and brought a strange, harsh impersonality to the second movement. Charrat, herself, still dances this masterpiece (I use the word advisedly) with intensity tempered with lyricism

Other moments were, a very showy *Don Quichotte pas de deux* by Hélène Trailine, and Miskovitch playing the castanets in a variation of the Oboukhov choreography, rather than the usual Gsovsky version danced by this company. It generated a great spurious excitement, but seemed more suited to the circus than the stage.

An interesting member of the company was Milko Sparenblok, who was far too little used. He was at his best in *Mephisto Valse* (the Lifar, not the Ashton version) where he showed an air of nobility and good elevation.

Andrew Flynn

GERMANY

Recent productions by Jooss

"BALLETS JOOSS" was disbanded in the summer of 1953 (after the last British tour) because financial support from the city of Essen was discontinued. Even with the comparatively lavish funds devoted by continental cities to the support of theatrical companies and orchestras, present costs make it beyond the means of a single town to support an independent ballet company in addition to its resident opera-ballet group.

There is now a scheme that a larger area comprising several towns (Landkreis Nordrheinwestfalen) should sponsor the re-establishment of Ballets Jooss. It is hoped that this plan will come into operation in 1956.

Since the dissolution of his company in 1953, Kurt Jooss has continued to direct the dance department of the arts training school, Folkwangschule, Essen, without interruption. In recent years dancers trained at the school have obtained engagements with Ballets Jooss, Les Ballets de Paris de Roland Petit, the municipal theatres of Augsburg, Cologne, Darmstadt, Düsseldorf, Essen, Frankfurt, Heidelberg, Hildesheim, Münster and Wuppertal in Germany, St. Gallen in Switzerland and Malmo in Sweden.

Re-union in Düsseldorf

Since last August Kurt Jooss has been responsible for the opera-ballet company of the Düsseldorf Opera House and the new Ballets Jooss will grow out of this company (Düsseldorf is the principal city of the Landkreis). He has with him Ulla Soederbaum, Beatrice Vitringa and Hans Züllig of his previous soloists, Züllig acting also as assistant choreographer and ballet master.

Many people will remember Kurt Jooss's admirable productions for the Sadler's Wells Opera Company in the 1940's (during which time, incidentally, Jooss became naturalised as a British subject).

Outstanding in Düsseldorf so far has been Jooss's staging of Honegger's *Joan of Arc at the Stake* and his miniature *Daphnis and Chloe* ballet in Tchaikovsky's opera *Pique Dame*, also Züllig's dances for Millöcker's delightful operetta *Der Bettelstudent*.

In April a full ballet programme was given at Düsseldorf, for which Jooss produced Stravinsky's *Persephone*. It may be remembered that this work was commissioned from Stravinsky and André Gide by Ida Rubinstein and first performed during her Paris Opéra season in the spring of 1934. Copeau produced with Kurt Jooss as choreographer and Stravinsky conducted the work himself. This time Jooss has been responsible for a new production as well as for the choreography. Ulla Soederbaum danced the part of Persephone.

For the same programme Hans-Züllig mounted a new production of the Pergolesi-Stravinsky *Pulcinella*, in which he himself danced the name part.

STEPS OF THE DANCE

(continued from Page 2))

shoulders; instep strongly stretched on the inner side. Simultaneously the arms assist impetus; 2nd position arm swinging out to 4th position, other arm sweeping up to 3rd position. The feeling of the *pirouette* is up and round, body well forward over supporting leg, back well arched; a tight grip or tension in the hip of the raised leg which is lifted as high as possible. The breadth and freedom of the arms should contribute to a smooth relaxed swinging motion. Shoulders pulled down. Head spotting front. The *pirouette* may be stopped on a straight supporting leg by lowering the heel firmly to the floor, and by lifting the raised thigh higher, with a simultaneous 'growing up' of the body. Or it may be stopped with greater ease, *en plié*, *en effacé* or *croisé*, or in *allongé* position.

Grande Pirouette en Attitude Devant en Dehors is a difficult *pirouette*, not very frequently used. It may begin from 4th or 5th position. Stand in 4th position *en croisé*; forward arm in 2nd position, rear arm to 4th position. *Plié* on forward leg, *coupé relevé* with back leg, turning towards front leg which is lifted *en l'air* to 4th position front, with bent knee, lower leg from knee to toe well lifted, heel uppermost. Simultaneously with the *relevé*, the forward arm is carried up to 3rd position; other arm remaining in 4th position. The body should be straight and uplifted. Head spots front.

This *pirouette* may be stopped in a variety of ways, with the working leg opening out *à la seconde*, or turning into *arabesque*, etc., or it may close in 5th or 4th position *en plié*.

COVER STORIES

This month's front cover, by Baron, is of Elaine Fifield and Alexander Grant in Frederick Ashton's new ballet, *Madame Chrysanthème*, for the Sadler's Wells Ballet. (Grant is the Personality of the Month on Page 5).

ELAINE FIFIELD was born in Sydney, Australia, in 1930. At the Frances Scully School of Dancing she won an overseas scholarship to the Sadler's Wells School. By the time she was eighteen she had entered the Sadler's Wells Theatre Ballet and early in her professional career she attracted attention particularly in the Polka in Ashton's *Façade*.

When the then principal dancers of the company, Anne Heaton and Nadia Nerina, left to join the company at Covent Garden, Fifield started to take over principal roles. As a fine classical dancer and soubrette she gradually achieved great popularity. Her first created role was in Howard's *Selina*. For her, John Cranko created many roles notably Pineapple Poll.

Together with Svetlana Beriosova, Fifield led the company through its first trans-American tour and during it she married the company's conductor, John Lanchberry.

Last year she in her turn was moved up to the Covent Garden company and already she has created principal roles in two Ashton ballets—*Variations on a Theme of Purcell* and the title role in *Madame Chrysanthème*. The latter is the perfect role for her; she gives it charm, humour and brilliance.

She has a beautiful line and strong technique. All of which was shown off to great advantage when she was with the Theatre Ballet. He first performances with the Covent Garden company were not particularly distinguished as she had not learnt to project on the large stage. With the assurance she is now gaining and with the creation of new roles, she is developing into the notable artist she showed every sign of becoming with the Theatre Ballet.

This month's back cover, by Denis de Marney, is of Miro Zolan as Franz in the Sadler's Wells Theatre Ballet's *Coppelia*.

ZOLAN joined the company about a year ago. He was born in Prague and during the war danced for a time in Vienna. He came to England in 1947 and danced with International Ballet under the name of Miroslav Zlochovsky, which was later understandably abbreviated to Miro Zloch. One remembers him with International as an exceptionally good Florimund in *The Sleeping Beauty*, Albrecht in the first Act of *Giselle*, and a Billiard Player in Massine's *Gaité Parisienne*.

A few years ago, with his wife Sandra Vane, he joined the Australian Borovansky Ballet, for which company he produced the full-length *Sleeping Beauty*. Until recently he, together with Ailne Phillips, gave academic classes to the Theatre Ballet and he has gradually taken over a number of roles in the company's repertory.

of roles in the company's repertory.

His Franz was outstanding. Here is a male dancer who is virile and not an infant prodigy. A mature dancer, he held the stage well, acted with finesse and partnered excellently. His variation was neatly danced with clear beats and accurate *tours en l'air*, but lacked something in elevation. What is perhaps equally important, having served a spell in the company's *corps de ballet*, he has acquired its style so that he looks good without looking different.

Ballet Dates

SADLER'S WELLS BALLET
at Covent Garden

April
26 *Sylvia* (Beriosova, Chatfield)
29 *Les Sylphides, Madame Chrysanthème, Homage to the Queen*
30(E) *Coppelia* (Linden, Blair)

May
5 *Les Sylphides, Firebird, Homage to the Queen*
6 *Sylvia* (Beriosova, Chatfield)
7(M) *Les Sylphides, Firebird, Homage to the Queen*
12 *Madame Chrysanthème, Symphonic Variations, Three-cornered Hat*
18 *Homage to the Queen, Les Sylphides, Checkmate*
20 *Le Lac des Cygnes* (Elvin, Field)
21(M) *Madame Chrysanthème, Les Sylphides, Three-cornered Hat*
21(E) *Le Lac des Cygnes* (Jackson, Somes)
25 *Le Lac des Cygnes* (Fonteyn, Somes)
26 *The Shadow, Madame Chrysanthème, Tiresias.*
28(M) *Lr Lac des Cygnes* (Beriosova, Field).
28(E) *Le Lac des Cygnes* (Grey, Field)
31 *The Shadow, Firebird, The Three-cornered Hat.*

June
2 *Checkmate, Firebird, Tiresias*
3 *Checkmate, Les Sylphides, Tiresias*
4(M) *Le Lac des Cygnes* Act II (Beriosova, Chatfield), *Three-cornered Hat, The Shadow.*
6 *Le Lac des Cygnes* (Fonteyn, Somes).
9 *Les Sylphides, The Lady and the Fool* (premiere), *Tiresias*
11(M) *Les Sylphides, Lady and the Fool, Madame Chrysanthème.*
11(E) *Le Lac des Cygnes* (Fonteyn, Somes).
13 *Lady and the Fool, Three-cornered Hat, Job* (Dolin as Satan).
15 *Lady and the Fool, Three-cornered Hat, Job* (Dolin as Satan).
18(M) *The Sleeping Beauty* (Beriosova, Field).
20 *The Sleeping Beauty* (Elvin, Hart).
25(M) *The Sleeping Beauty* (Beriosova, Field).
25(E) *Three-cornered Hat, Madame Chrysantheme, Sleeping Beauty* Act III (Elvin, Hart).

End of Season

SADLER'S WELLS THEATRE BALLET

April
12 *Danses Concertantes, The Rake's Progress, Café des Sports*
16(M) *Coppelia* (Miller, Britton)
19 *Danses Concertantes, Blood Wedding, Selina*
23(M) *Danses Concertantes, Les Patineurs* (first performance), *Pineapple Poll*
28 *Les Sylphides, The Rake's Progress, Beauty and the Beast, Les Rendezvous*
30(M) *Les Patineurs, Selina, Café des Sports*

May
3 *Les Patineurs, Blood Wedding, Beauty and the Beast, Les Rendezvous*
5 *Coppelia* (Lane, Zolan)
7(M) *Les Sylphides, Danses Concertantes Pineapple Poll.*
10 *Danses Concertantes, Selina, Rake's Progress.*
14(M) *Les Patineurs, Blood Wedding, Cafe des Sports.*
20 *Les Sylphides, Blood Wedding, Pineapple Poll.*
21(M) Coppelia.
26 *Les Patineurs, House of Birds* (world premiere), *Rake's Progress.*
27 *Les Patineurs, House of Birds, Rake's Progress.*
28(M) *Les Sylphides, House of Birds, Pineapple Poll.*

June
1 *Selina, House of Birds, Rake's Progress.*
4(M) *Danses Concertantes, House of Birds, Beauty and the Beast, Les Rendezvous.*
8 *Les Patineurs, Blood Wedding, House of Birds.*
11(M) *Danses Concertantes, Selina, Beauty and the Beast, Les Rendezvous.*

End of Season

BALLET RAMBERT

April
25 White Rock Pavilion, Hastings

May
2 King's Theatre, Glasgow
9 Winter Garden, Morecombe

June
20-22 Queens Hall, Barnstable
23-25 Alexander Theatre, Ilfracombe
27 Sadler's Wells Theatre, London (two weeks)

July
18 Festival, Aix-les-Bains

ANTONIO AND HIS SPANISH BALLET

At the Saville Theatre with new programme including *El Amor Brujo* until April 30.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested).

CLIFFORD JOHNSON, 15, St. Augustine's Road, Stockport, Cheshire, wants b.c., m, anywhere. m.a. 23. o.i. designing, swimming, travel, stamps, theatre. p.r. all answered.

FREDERIC G. SOBANIK, 853, Naugatuck Avenue, "Riverview," Milford, Conn., U.S.A., wants b.c., m. or f., age 30-45. m.a. 30. o.i. music, travel.

DENNIS BROWN, 20, Clyde Avenue, Sanderstead, Surrey, wants b.c., age 20-30, in London, U.S.A. or France, m.a. 23. o.i. classical music, opera, records, films, theatre. p.r.

SHEILA KIRWAN, 79, Coventry Street, Hinckley Road, Leicester, wants b.c. m. or f., age 18-22, anywhere. m.a. 18 (student nurse). Would welcome letters from other nursing students. o.i. music, reading, photography. Ls. French. all answered.

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SVETLANA BERIOSOVA and JOHN FIELD

in *Le Lac des Cygnes* on the light green cover of the June *Dance and Dancers*.

Also in this number will be an article on the origin of Manuel de Falla's ballet *El Amor Brujo* by DEREK PATMORE as told to him by the great flamenco dancer, *Pastora Imperio*. The fifteenth anniversary season of Ballet in New York by ARTHUR TODD. Pictures and opinion of JOHN CRANKO's *La Belle Helene* for the Paris Opera by MARIE-FRANCOISE CHRISTOUT. Pictures of the dancing in new musicals—*Kismet* and *The Jazz Train*.

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in

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on the

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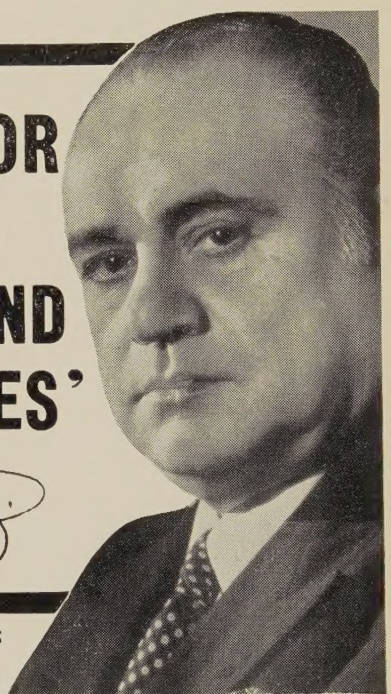

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Dance and Dancers

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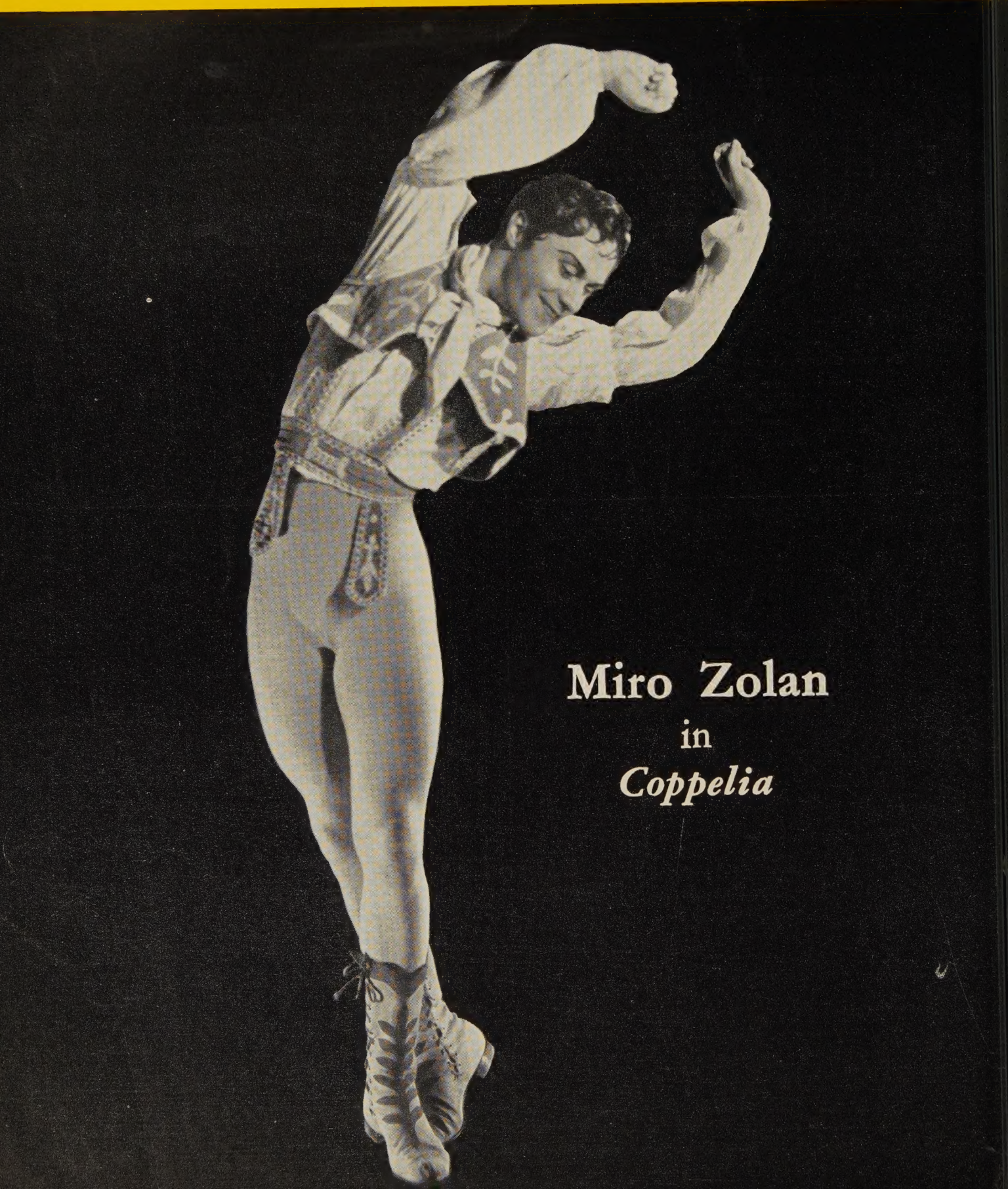

Miro Zolan
in
Coppelia